



DINNEFORD'S

PURE FLUID

MAGNESIA

BRITISH MANUFACTURE

An Agreeable Medicine

As a laxative Dinneford's has been in use for over a hundred years, and is recommended by doctors as thoroughly safe and effective for use in cases of Acidity of the Stomach, Gout, Rheumatic Gout, Gravel, Headache, Heartburn, Indigestion, Flatulence, Bilious Affections, &c.

Dinneford's Magnesia can be made into a pleasant drink by diluting it with three parts of water and adding a little lemon juice.

FOR FULL INSTRUCTIONS READ PAMPHLET ENCLOSED WITH EACH BOTTLE.

AVOID IMITATIONS.

Look for the name "DINNEFORD'S" on every bottle and label.

Manufactured in London for the past 100 years.

Price 1/3 and 2/6 per bottle.

I . . WANT . . CADBURY'S


SEE THE NAME 'CADBURY' ON EVERY PIECE OF CHOCOLATE.

IT IS THE CHILDREN THAT MATTER
THEY ARE THE COMING GENERATION

1,100 Boys and Girls, some motherless, some fatherless, some orphans,
but all taken from poverty, are being fed, clothed and educated by

**THE SHAFTESBURY HOMES &
"ARETHUSA" TRAINING SHIP**
(Founded 1843)

The Society is gravely concerned because of
the serious fall in subscriptions and donations.

PLEASE HELP US TO BALANCE OUR BUDGET  Send Your Gift NOW!
164, SHAFTESBURY AVENUE, LONDON, W.C.2

THE ONLY HOTEL ON THE SEA FRONT

Excellent cuisine

Moderate tariff

Self-contained suites

'Phone 2081

BOOK TO FRATTON STATION

**ROYAL
BEACH
HOTEL
SOUTHSEA**

AS GOOD AS WHISKY CAN BE!

m'callum's
PERFECTION SCOTS WHISKY.

**CANADIAN
CLUB**

TOBACCO & CIGARETTES



THREE STAR BRANDY

INSIST ON

HENNESSY

HENNESSY XO GUARANTEED OVER FORTY YEARS OLD

MOTOR-UNION INSURANCE CO. LTD.

ALL CLASSES OF INSURANCE TRANSACTED



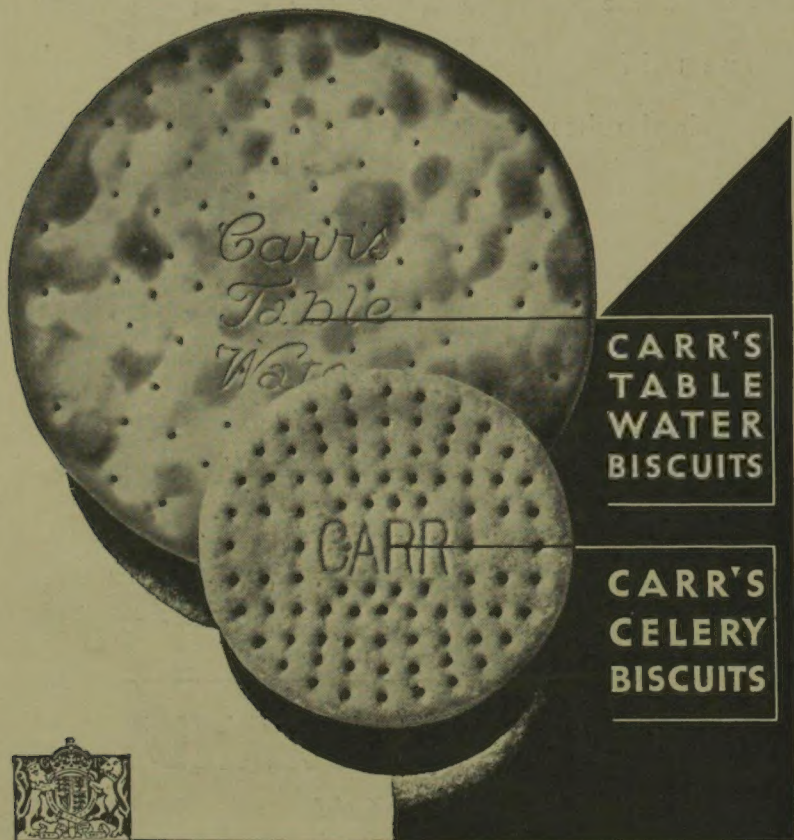
10, ST. JAMES'S STREET, LONDON, S.W.1.

KING GEORGE IV



No better game than Golf
and no better whisky than
KING GEORGE IV
ever came out of Scotland

1410



By Appointment

Here is the perfect Water Biscuit, and here, too, something else, equally perfect and quite new, Carr's CELERY Biscuit. Only Carr's can make such a Water Biscuit, and CELERY stands unrivalled in a class of its own.

But Carr's have been making Biscuits for more than a hundred years!

On Sale in all the Leading Stores
in the U.S.A.
Agents: Julius Wile, Sons & Co.,
10 Hubert Street, New York.

MADE ONLY BY
CARR'S
OF CARLISLE
ENGLAND ©



SPAIN

SUNSHINE and Scenery
... little bays nestling
amongst rolling hills and
snow-capped mountains...
and old-world towns where
story-book customs still
exist... gay costumes and
music... This is Spain,
the ideal holiday country
... and a wonderful change
from busy, bustling city life.

Come this year to the Land
of Romance.



Full particulars from- PATRONATO NACIONAL DEL TURISMO

MADRID: Medinaceli 2. (Spanish State Tourist Department) PARIS: Bd. de la Madeleine 12
LONDON: "Daily Telegraph," Thomas Cook & Son, Ltd. American Express Co., Inc. Polytechnic
Touring Assn., Ltd. Dean & Dawson, Ltd. George Lunn's Tours, Ltd. The Workers' Travel Assn., Ltd.
Pickford's Travel Service. Frames' Tours, Ltd. And leading Travel Agencies.

Havas, London



**SPECIMEN
INCLUSIVE
TOUR**

**27 DAYS'
TOUR**

(17 Days in
EGYPT)

£64-0-0

COMBINED
TICKETS
obtainable from
STEAMSHIP
COMPANIES,
Offices of
COOK'S,
AMERICAN
EXPRESS,
COX & KING'S,
and principal
Overseas Travel
Agencies

EGYPT a Land whose Winter days are bathed in golden sunlight, and whose moonlit nights are enshrined in mysterious loveliness invites you. Will you accept her welcome? For here, amidst the enchanting scene, and the soothing influence of warm, dry, desert air, you will find better health through radiant sunshine.

Modern travel facilities, and the comfort of world-famous hotels—(who has not heard of Sheppard's?)—contribute to the supreme enjoyment of a holiday in the Valley of the Nile and yet, such a holiday need not be expensive, for costs have now been so reduced as to bring an Egyptian Tour within the reach of thousands by whom it has been thought an impossible dream. According to leisure and funds available, inclusive tours at specially reduced rates are now offered to satisfy the widest range of enquiry.

★ "Egypt and the Sudan," the profusely illustrated annual publication of the Tourist Development Association of Egypt (under Royal Patronage), and detailed information of Egyptian Tours, may be obtained from the

EGYPT TRAVEL BUREAU
60a, Regent Street, London, W.1.



**SEE
1933 TRIUMPH
CARS on Stand 63 OLYMPIA**
Oct. 13th-22nd.

Super Eight Saloon de Luxe £155, Super Nine Saloon de Luxe £189.
"Twelve Six" Saloon de Luxe £198, "Southern Cross" Sports £225.
Everything you can conceivably require is included. Write for the
1933 Triumph catalogue.

TRIUMPH MOTOR CO., LTD., COVENTRY, LONDON: 213, GREAT PORTLAND STREET, W.1

When in Canada
Smoke a FRESH cigarette
British Consols
MILD, SWEET, OLD VIRGINIA
"Made FRESH — Kept FRESH"
SEALED IN MOISTUREPROOF CELLOPHANE

MACDONALD'S CIGARETTES & TOBACCOS, MONTREAL, CANADA

Cuticura Ointment

*Works Wonders in the
Care of Your Hair*

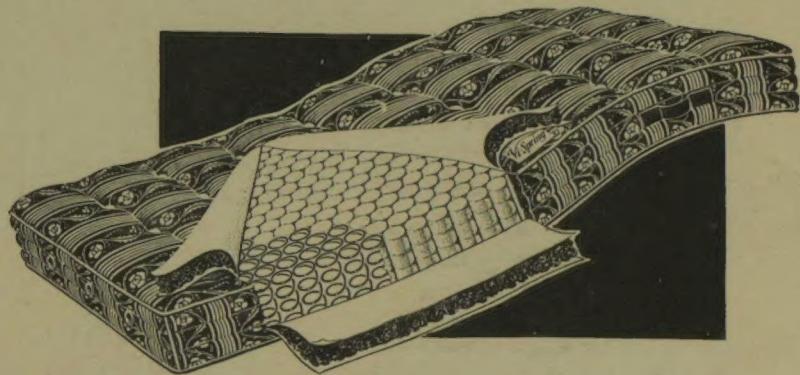
MASSAGE the scalp with the Ointment to remove the dandruff. Then shampoo with Cuticura Soap to cleanse the hair and restore its natural gloss and vigor.

Soap 1s. Ointment 1s. 3d. and 2s. 6d.
Sold at all chemists. British Depot:
F. Newbery & Sons, Ltd.,
31, Banner St., London, E.C.1.



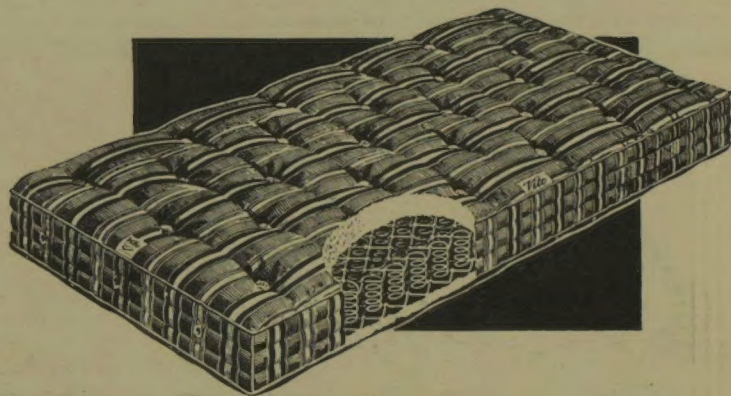
**Bed equipment
that ensures
luxurious comfort
and sound service**

The 'Vi-Spring' Overlay Mattress



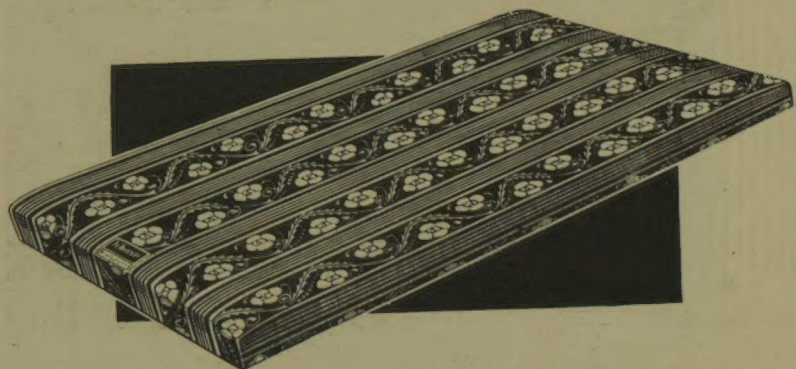
The 'Vi-Spring' stands in a class by itself. Hand-made throughout, its luxurious softness and resiliency impart a standard of comfort that can never be approached by the mass-produced, machine-made mattress. Fine quality materials and sound construction ensure for the 'Vi-Spring' a sturdiness which means years of service. This famous mattress used with the Vi-base Mattress Support makes the world's greatest combination for perfect sleep.

The 'Vito' Overlay Mattress



The 'Vito' is a spring interior mattress, thoroughly reliable in service, yet extremely moderate in price. Its spring centre, placed between two generous layers of soft upholstery, is an assemblage of small springs (not in pockets). The unique shape and assemblage of these springs prevent their ever becoming displaced, and impart to the 'Vito' a strength and resiliency that ensures lasting comfort and hard service. Though low in price, the 'Vito' is too good to be lowest, but, judged by years of service, it is unquestionably the cheapest spring interior mattress ever made.

The 'VIBASE' MATTRESS SUPPORT



The 'Vi-base' is the most efficient support for the 'Vi-Spring' and 'Vito' Overlay Mattresses. It prevents sagging and ensures the utmost resiliency to the Overlay Mattress. Fully upholstered in tickings to correspond with the 'Vi-Spring' or 'Vito,' it is equal in appearance and durability to the costly box springs, yet sells at practically the same price as the best un-upholstered supports.

Sold by all reliable House Furnishers. Write for Illustrated Catalogue sent post free on request to Sole Manufacturers:—

Vi-Spring Products Ltd.

98 Vi-Spring Works, Victoria Road, Willesden Junction,
London, N.W.10.



THE USUAL "CLUB" CALL
 "FOUR CRAWFORD'S"
 "DOUBLED!"



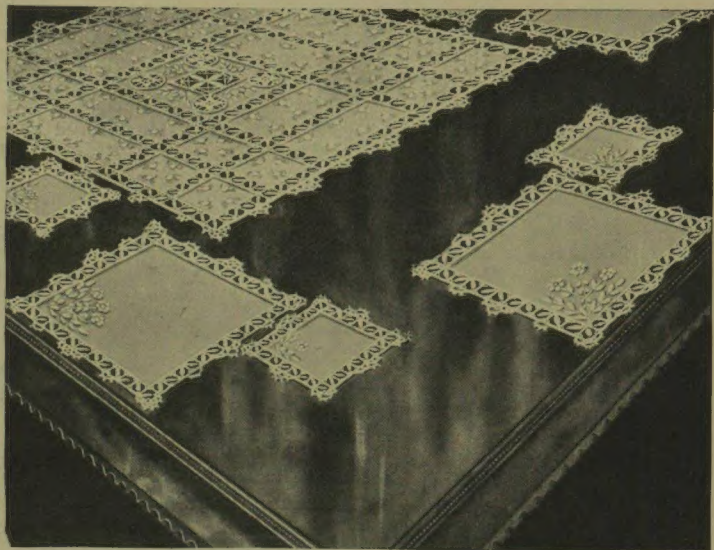
★ ★ ★
 THREE STAR
 SPECIAL RESERVE
 Scotland's Choicest
 Standard Blend

★ ★ ★ ★ ★
 FIVE STAR
 OLD LIQUEUR
 For very Special
 Occasions

Crawford's
 LIQUEUR
 SCOTCH WHISKY

A. & A. CRAWFORD — LEITH, SCOTLAND.
 London Office:— 24-26, Monument Street, E.C.3.

FROM THE LINEN HALL
 A distinguished
 Dinner Set



A DINNER SET of fine ecru linen with elaborate hand embroidery and lace effect:—

Per set of 13 pieces - - - 63/-
 Per set of 25 " - - - 94/6

It is to be seen at the Linen Hall, Regent St., together with other equally charming pieces of linen and lace.

13-piece Dinner Sets in coloured Irish Linen from 6/6 per set.

LINEN LIST SENT POST FREE.

ROBINSON & CLEAVER
 The Linen Hall, Regent Street LTD.
 LONDON W.1.

ORIENT LINE WINTER HOLIDAYS

BY 20,000 TON MAIL STEAMERS

FIRST CLASS RETURN

AT SPECIAL REDUCED FARES

EGYPT
 £60

Rates to include
 hotel accommoda-
 tion and travel
 in Egypt quoted
 on application.

CEYLON
 £104

Perfect climate,
 good roads, excel-
 lent hotels and
 ample sport of
 all kinds.

AUSTRALIA
 £150

Three months' tour
 visiting the five
 capital cities.
 34 days available
 in Australia.

Managers: Anderson, Green & Co., Ltd.
 5 Fenchurch Avenue, London, E.C.3

West End Offices: 14 Cockspur Street, S.W.1. & No. 1 Australia House, Strand, W.C.2

THE ILLUSTRATED LONDON NEWS

The Copyright of all the Editorial Matter, both Engravings and Letterpress, is Strictly Reserved in Great Britain, the Colonies, Europe, and the United States of America.

SATURDAY, OCTOBER 15, 1932.



READY FOR HER 4½-MILE DROP—HARNESSED TO HER PARACHUTE AND WEARING BREATHING-APPARATUS: FRAU LOLA SCHRÖTER, WHOSE AMAZING DESCENT FROM AN AEROPLANE IS ILLUSTRATED IN THIS ISSUE.

Frau Lola Schröter, the German airwoman and parachutist, lately performed a feat which can only be described as amazing. She was flown to a height of about 4½ miles (7300 metres) over Schleswig, and then flung herself out into thin air, trusting to her parachute to bring her safely to earth. So violent

was the initial shock when her parachute opened that her heart stopped beating for a moment, as an instrument bound to her arm proved. All went well, however, and she set up a world record for parachute jumping. A full description and photographs of her descent appear on pages 560, 561 and 562.

PHOTOGRAPH WORLD COPYRIGHT 1932 BY PRESSEBERICHT G.M.B.H. BERLIN.



THE MAKER OF THE FOUR-AND-A-HALF-MILE PARACHUTE DESCENT: FRAU LOLA SCHRÖTER, THE GERMAN AIRWOMAN, WEARING HER SPECIAL EQUIPMENT FOR THE ADVENTURE—IN THE BACKGROUND, THE SEAPLANE FROM WHICH SHE JUMPED.

A LEAP INTO SPACE OVER FOUR MILES DESCENT ACCOMPLISHED BY



EXTREME COLD—THE AIRWOMAN'S WORST ENEMY: FRAU SCHRÖTER, SEATED IN THE PLANE, RUBBING HER FACE WITH GREASE AS A PROTECTION AGAINST THE LOW TEMPERATURE WHICH PREVAILLED EVEN AT 10,000 FEET, WHEN THIS PHOTOGRAPH WAS TAKEN.



A PARACHUTE DESCENT FOR WHICH OXYGEN WAS NEEDED: FRAU SCHRÖTER TAKING A LAST PULL AT THE OXYGEN-CYLINDER SHORTLY BEFORE LEAPING FROM THE SEAPLANE.

AS we noted in our number of October 1, what is claimed as the world's record parachute descent was made near Kiel recently by the German airwoman, Frau Lola Schröter. Rising in a seaplane to a height of 7300 metres (about 44 miles), Frau Schröter jumped from the machine and, supported by her parachute, landed twenty-eight minutes later near the Selenitz See, some fifteen miles from Kiel. Previous records, it may be noted, were held by the Roumanian, Brascu (6000 metres), and the German, George Resch, of Würzburg (5100 metres). We are now able to give our readers a remarkable series of photographs in which Frau Schröter and her assistants are seen at various stages of what proved to be a most hazardous undertaking. They bring home with extraordinary force the risks of the jump, and Frau Schröter's skill and pluck. On the succeeding page will be found a description by Frau Schröter herself, and by Herr Willi Ruge, the well-known German airman, who accompanied her. It may, perhaps, be interesting to quote the following here: "We started in a temperature of plus nineteen on the Celsius scale," writes Herr Willi Ruge concerning the ascent for the jump, "and at the 'jumping-off' (Continued on right).



HOW FRAU SCHRÖTER LEAPT FROM THE SEAPLANE: AN EXTRAORDINARY PHOTOGRAPH SHOWING HER "AT THE READY," ABOUT TO DROP FEET FOREMOST INTO THE AIR.

ALL PHOTOGRAPHS WORLD COPYRIGHT 1932

ABOVE EARTH: AN AMAZING PARACHUTE FRAU LOLA SCHRÖTER.



THE SECOND BEFORE THE LEAP: FRAU SCHRÖTER, WEARING HER FULL EQUIPMENT, WITH HER FEET ALREADY DANGLING IN THE AIR, ABOUT TO LEAP FROM THE MACHINE AT A HEIGHT OF FOUR-AND-A-HALF MILES ABOVE THE EARTH.



FRAU SCHRÖTER FALLING—HER PARACHUTE OPENED: A PHOTOGRAPH TAKEN FROM THE ACCOMPANYING SEAPLANE WHEN SHE WAS ABOUT TO PLUNGE INTO STORM CLOUDS.

BY PRESSEBERICHT G.M.B.H., BERLIN.



AFTER SHE HAD LEAPT, BUT BEFORE HER PARACHUTE HAD OPENED: FRAU SCHRÖTER PLUNGING DOWN IN THE VOID; WITH SCHLESWIG SEEN DIMLY, AT A DEPTH OF SOME FOUR-AND-A-HALF MILES BELOW.



FRAU SCHRÖTER ABOUT FOUR MILES ABOVE THE EARTH; AND THE SURFACE OF SCHLESWIG, WITH A FEW CLOUDS FLOATING BEYOND THE PARACHUTIST, GIVING AN IDEA OF HER HEIGHT.

point it had dropped to minus thirty-five. The whole ascent only lasted one hour, so that our bodies had to endure a difference of temperature amounting to fifty-four degrees." Frau Schröter thus describes her feelings at the moment of her jump: "In spite of the 174 jumps that I had behind me, I was, on the occasion of the 175th, full of a tremendous feeling of tension. . . . This secret anxiety was heightened by the fact that the dangers of a jump such as this one were well known to me. My worst fear was that the parachute would grow moist among the rain clouds, and become frozen during my rapid descent through patches of very low temperature; and then, of course, it would be as brittle as glass. . . . I had agreed with the pilot to jump off while the machine was gliding, on account of the reduced speed. Even the reduced speed would appear hazardous by all professional standards. Through a misunderstood signal from the mechanic, however, I jumped off without the pilot's knowledge, so that he did not throttle down—a fact that was apparent when my parachute came to open a few seconds later! . . . The shock when my parachute opened was, on account of this high speed, the most severe that I have experienced."

A WOMAN'S 4½-MILE DROP BY PARACHUTE.

THE STORY OF FRAU SCHRÖTER'S AMAZING DESCENT FROM A SEAPLANE FLYING AT A HEIGHT OF 7300 METRES.

Translated from an article by HERR WILLI RUGE.

[SEE PHOTOGRAPHS ON FRONT AND PAGES 560-561.]

AS we noted in our issue of Oct. 1, Frau Lola Schröter, the German airwoman and parachutist, recently established a new height record for parachute jumping—7300 metres (about 4½ miles). She jumped off an aeroplane over Gettorf, in Schleswig (north of Kiel), and landed near Lake Selent. She travelled about 28 miles, and it took her 28 minutes to reach the earth. The well-known German airman, Herr Willi Ruge, who has contributed to this paper on several previous occasions, has written a description of the airwoman's feat. Here we give the substance of it. "Frau Lola Schröter's motive in making her record parachute jump," he writes, "was not 'sensation at any price,' but to put some sort of check on the misleading and exaggerated reports of what are given as epoch-making achievements. "In order to attempt a world-record, great experience is necessary, and this Frau Schröter possessed, as she had 174 parachute jumps to her credit. Before the final attempt, she made a series of trials, and worked up from 1000 metres by gradual stages. After weeks of preparation and much time spent in looking for a suitable machine, she was offered one belonging to the Deutsche Seefahrt G.M.B.H.—a Junkers machine, with a 500-h.p. 'Hornet' motor being very

how much energy and nerve is required to carry through such a risky experiment as that which our bold airwoman was undertaking. When the great

was gliding on account of the reduced speed. Even the reduced speed would appear hazardous by all professional standards.

"Through a misunderstood signal from the mechanic, I jumped off without the pilot's knowledge, so that he did not throttle down—a fact that was apparent to me when my parachute came to open a few seconds later! I certainly noticed that the machine was going at a speed of two hundred kilometres (about 125 miles) an hour—and the shock when my parachute opened was (on account of this high speed) the most severe that I have experienced.

"In spite of the rarefied air and the high speed at which we were travelling, the parachute opened after approximately fifty metres, but for safety I had already gripped the hand-release; for one thing is very certain—you can only go wrong once in the air!

"On the advice of the pilot, I had tied a cork jacket to my left thigh, as, in view of the prevailing wind, which changed its direction at different heights, I ran the risk of getting an icy bath.

"Shortly after the opening of the parachute, a singular feeling of well-being pervaded me. I looked with interest at the scene before my eyes, and having been bred in the highlands, and being a thorough landlubber, I had never had such a magnificent view of the sea.

"The seaward flats of Schleswig-Holstein stretched below me in their vastness, occluded only by a few clusters of cloud. I felt so absolutely detached and free that I had no thought for the imminent landing. I congratulated myself on being able to get my bearings. Before me stretched Kiel; then the wind changed, and I left Kiel lying on my left.

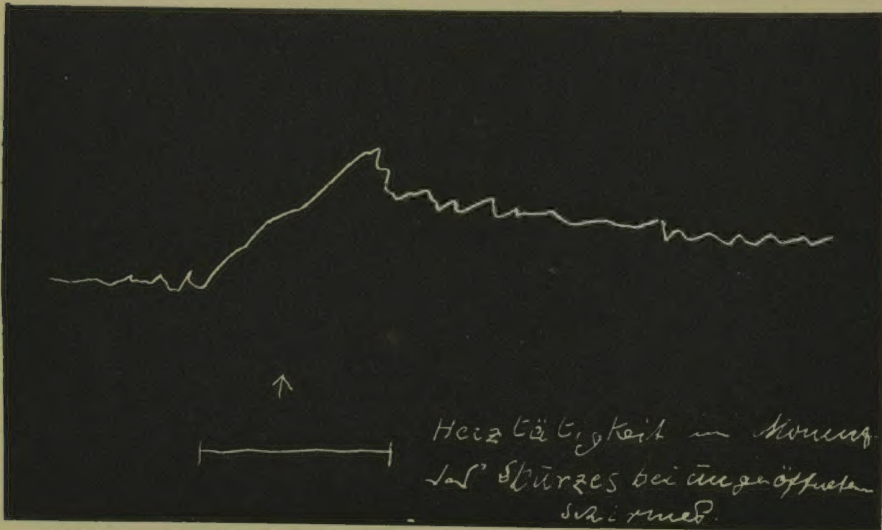
"I kept catching the throbbing of the machine's motors near by. It constantly kept in touch with the parachute speeding down from it. We signalled gaily to one another, and so that my gesture would be seen and rightly understood, I took the safety-jacket off my thigh and waved it in the direction of the aeroplane.

"The danger that my parachute might get covered with ice no longer existed, for the clouds seemed to be frightened of me, and separated when I sped through them.

"I was now going in the dangerous direction of Lake Selent. After the splendid feeling I had high up in the air, I now began to experience considerable nervousness. Where should I land?

"The landscape below changed from minute to minute. After passing over a big stretch of woodland, a favourable spot for landing on offered itself a short way in front of the lake.

"I flung my weight to one side, drew in one half of the rein, thereby decreasing the surface of the parachute and making it more susceptible of being steered. I then took my gloves and made them into a bundle with the safety-jacket and threw them away at about fifty metres up, as unnecessary ballast. I landed a couple of seconds later in a big turnip-field about five hundred yards from the water. . . . I was the possessor of a new world record."



STRIKING EVIDENCE OF THE PERILS THAT BESET THE BREAKING OF THE WORLD'S RECORD: A GRAPH OF THE ACTIVITY OF FRAU SCHRÖTER'S HEART DURING THE FIRST THREE SECONDS OF HER FALL; WITH AN ARROW INDICATING A CURVE WHERE HER HEART MUST HAVE STOPPED FOR A MOMENT AS HER PARACHUTE OPENED.—[All Photographs World Copyright, 1932, by Pressebericht G.m.b.h., Berlin.]

generously put at her disposal. This type was used by the Dessau pilot, Neuenhofen, when he broke a world record at approximately 13,000 feet. Such a height was not thought of in connection with the parachute jump, for on this occasion the machine had to start off with a much larger crew. Frau Schröter contemplated going up to six or seven thousand metres.

"After a long spell of thick weather, the ascent took place at the seaplane port of Holtenau on Sept. 20 at ten-thirty in the morning. I had made up my mind to watch Frau Schröter carefully and be sure to note any traces of nervousness—a thing, however, that her Bavarian placidity did not allow me to see; it might have been a little pleasure outing as far as she was concerned. She sat quietly in her place and peeped out over the world—wide-eyed as a girl. Our machine roared and climbed rapidly to two thousand, three thousand, four thousand metres—when the mechanic appeared and gave us orders to take oxygen, and so accustom our bodies to it beforehand and avoid premature fatigue. At this height it soon began to be quite fresh. We started in a temperature of plus nineteen on the Celsius scale, and at the 'jumping-off' point it had dropped to minus thirty-five. The whole ascent only lasted an hour, so that our bodies had to endure, in that short time, a difference of temperature amounting to fifty-four degrees. It is difficult for the layman to realise

parachute jumps. This secret anxiety was heightened by the fact that the dangers of a jump such as this one were well known to me. My worst fear was that the parachute would grow moist among the rain-clouds, and become frozen during my rapid descent through patches of very low temperature; and then, of course, it would be as brittle as glass.

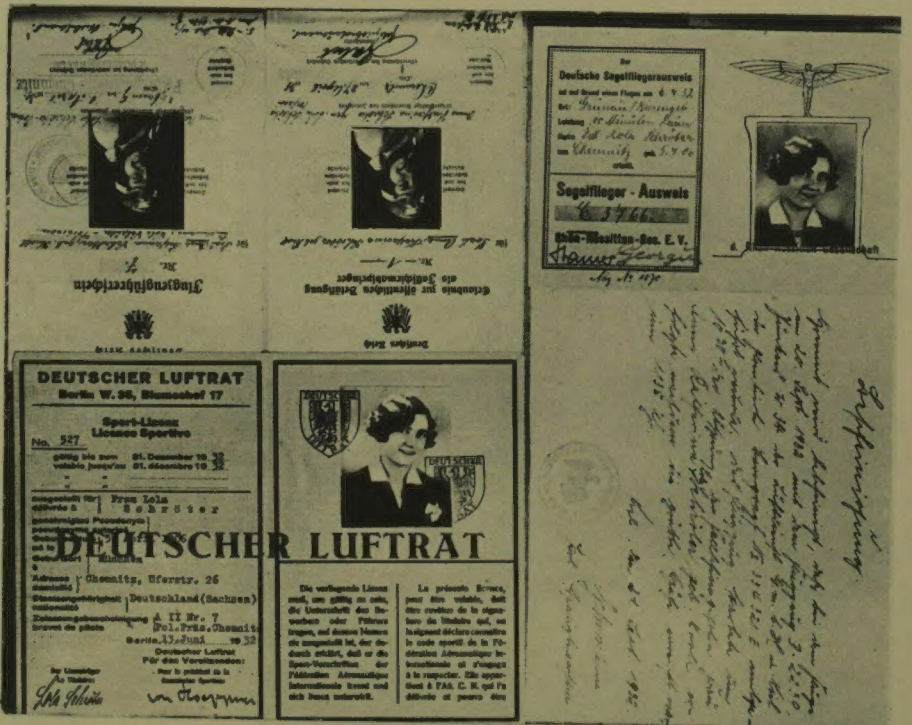
"For this reason, I chose a silk parachute, which, besides having the advantage of being of that material, had also an automatic hand-release.

"After our machine had reached its full height, I got ready to jump off. I had agreed with the pilot to jump off while the machine

moment approached, and Frau Schröter, without moving an eyelid, jumped her world's record jump, I was really surprised at her calm.

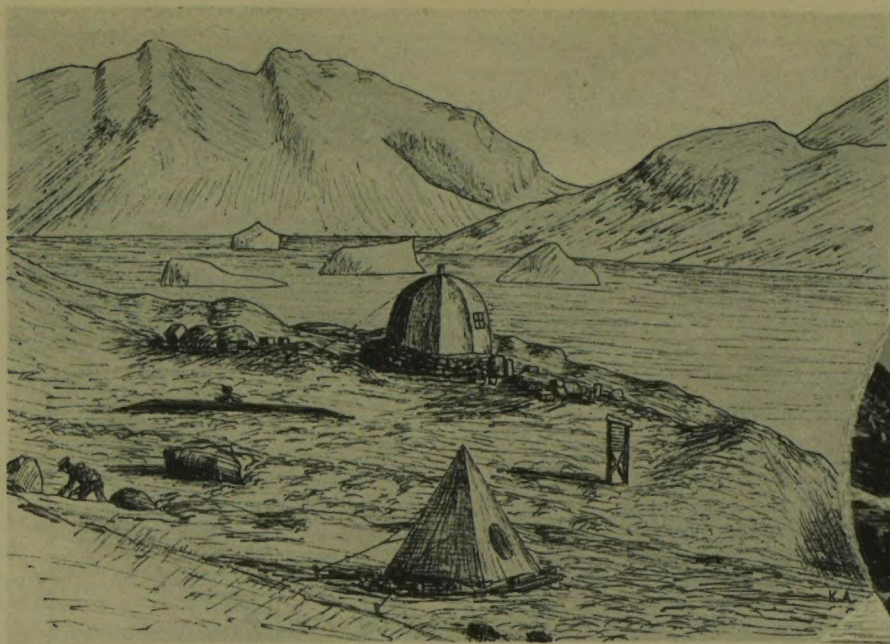
"On the subject of what she felt in that moment, let us leave her to speak for herself."

"In spite of the 174 jumps that I had behind me, I was, on the occasion of the 175th, full of a tremendous feeling of tension. The thing which interested me most was how my body would react to the oxygen, as I had no oxygen on my previous



FRAU SCHRÖTER'S IMPRESSIVE PROFESSIONAL RECORD IN THE AIR: DOCUMENTS CERTIFYING HER AS A PARACHUTIST, AEROPLANE AND GLIDER PILOT, AND STUNT FLYER, WITH A POLICE CERTIFICATE OF HER RECORD DESCENT.

THE FINDING OF WATKINS' KAYAK: NEW LIGHT ON A GREENLAND TRAGEDY.



MR. H. G. WATKINS' CAMP AT LAKE FJORD, GREENLAND, WHERE HE LOST HIS LIFE WHILE SEAL-HUNTING ALONE: A REMARKABLE DRAWING BY AN ESKIMO, CARL ANDREASEN (THE FIRST MALE BAPTIZED AS A CHRISTIAN AT ANGMAGSSALIK).



HOW MR. WATKINS STARTED ON HIS FATAL EXPEDITION: A TYPICAL SEAL-HUNTER IN HIS KAYAK, EQUIPPED WITH HARPOONS, SHOT-GUN, AND WHITE COTTON SCREEN (BEHIND WHICH THE HUNTER CROUCHES WHILE APPROACHING A SEAL).

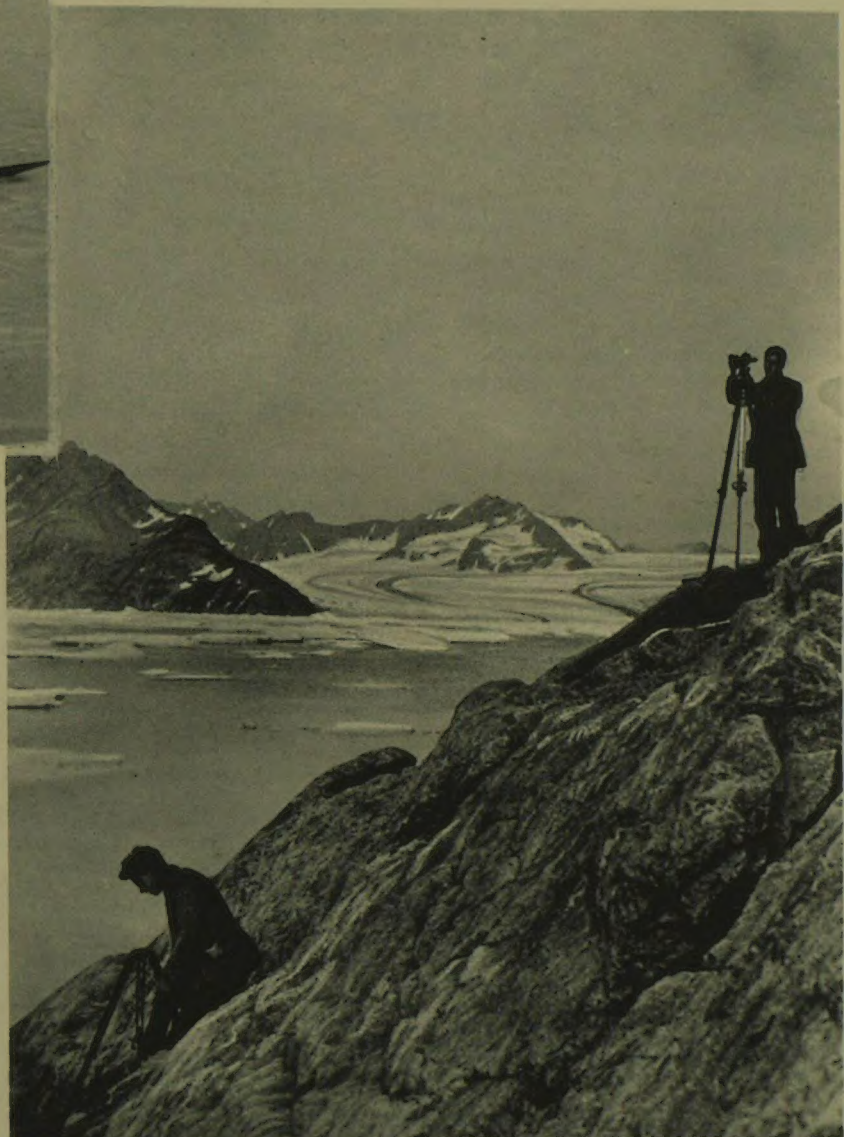


THE LATE MR. H. G. WATKINS (STANDING BAREHEADED BESIDE THE MAST) HELPING TO LAND A KAYAK FROM A BOAT: A SCENE AT THE BASE OF THE GREENLAND EXPEDITION UNDER HIS LEADERSHIP.

Mr. H. G. Watkins, the young Arctic explorer and the leader of the Greenland Air Survey Expedition (as recorded in our issue of September 3), lost his life on August 20 while out seal-hunting alone in a kayak, or Eskimo canoe. Another member of the expedition, Mr. F. Spencer Chapman, has lately given (in the "Times") the first detailed account of the day's events. He and a colleague, Mr. Rymill, when half-way across the fjord, saw a kayak afloat, full of water, and as they went towards it passed the paddle floating 100 yards away. "We took the kayak on board," he writes. "The gun was missing. The harpoon was



IN THE EXPEDITION'S CAMP AT LAKE FJORD (SEEN ALSO IN THE ESKIMO DRAWING GIVEN ON THIS PAGE): A PHOTOGRAPH SHOWING THE TENT AND STORES OUTSIDE.



THE PART OF LAKE FJORD IN WHICH THE TRAGIC ACCIDENT TO MR. H. G. WATKINS OCCURRED, IN CIRCUMSTANCES NOT FULLY KNOWN: A PHOTOGRAPH TAKEN DURING A PREVIOUS EXPEDITION.

in its place, held on by a small string of ivory beads. The harpoon head was in its place and the ivory shaft unbroken. The harpoon-thrower was missing. . . . We cruised up and down searching and shouting. We searched the shore on both sides and went along very close to the glacier. . . . It is a dangerously active glacier, and each day lumps fell off it. Watkins knew this, and he had almost lost his kayak there two days previously. . . . Only 150-200 yards from the glacier wall we saw something black on the ice. It turned out to be Gino's (a nickname) trousers and kayak belt, soaking wet in the middle of a small ice-floe. We recovered these. . . . The clothes were horribly near the glacier, yet the kayak was half a mile out. I cannot build up the facts to any certain conclusion; so many things might have happened. . . . The water was a few degrees below freezing, and we can only presume he drowned. There are many sharks about, and we knew we should have little hope of finding the body. Having failed to find him, Rymill and I returned to the Base . . . we searched the shore for miles on both sides of the fjord."



By G. K. CHESTERTON.

THE greatness of the great Jonathan Swift grows upon me as I go on through life, like a man travelling nearer and nearer to a mountain. I did not understand him when I was very young; which is not to be wondered at, seeing that most people understood him so little as to give me his "Gulliver's Travels" as a book written for children. Also he was hidden from me by the rather hypocritical haze of literary sentiment which pervaded the Victorian time. It was, in this case, very largely a stale political prejudice, due to the fact that Swift had been a Tory and that the whole Victorian legend was a sort of triumph of the Whigs. I began to learn better the more I learned about his period, and to learn better still the more I learned about my own. For Swift stood at the beginning of something of which (it may be) we stand at the end; the whole of that cycle of commercial Imperialism and commercial Parliamentarism which he already distrusted at its very beginning, or before it had really begun. Anyhow, I learned to like Swift for all the things for which Macaulay and Thackeray disliked him. I liked him for liking Bolingbroke; for despising Marlborough; for showing up the Glorious Hanoverian Succession in Ireland as a very low and dirty job; for treating the wit of the Freethinkers with contempt; for giving the first place to the virtue of Honour, which practically disappeared from politics and financial affairs about this time. It is doubtless true that he was too bitter and exclusive, but that is no reason why we should be. And the final phase of true philanthropy is not complete until it can love the misanthrope.

But I have often noticed a rather curious fact or fancy. Whenever there is a sort of proverb or anecdote or allusion, always connected with a literary man in literary gossip, that proverb always misses the point. So many people could hardly mention Dr. Johnson without the highly irrelevant remark that he wrote a Dictionary. So the favourite or fashionable phrase about Dean Swift seemed to be that he "wrote an essay on a Broomstick." Indeed, the literary gossip managed to miss the point even here. The real point of the essay on a Broomstick is not merely that it is on a Broomstick, but that it is an essay in parody or satire upon the essays of Boyle, the most fashionable writer of the day. As for broomsticks, I imagine that Swift could have written a hundred essays on a hundred broomsticks. Nor do I see any particular reason why it should be difficult; many people could do it; I could do it myself. For, to begin with, almost any subject, considered as a subject, contains stuff and substance enough for an essay, when we consider that its origin and object, and material and design, and relation to other things, are all subjects in themselves. And secondly, a broomstick does not strike me as being intrinsically a dull subject, but rather a romantic one. The picturesque aspects of it, that leap into sight at once, so to speak, would suffice for

an essay much longer than Swift's. A broom, and consequently a broomstick, are connected with religious ideas of purification, and with other ideas which are rather the reverse. George Herbert dedicated the broom especially to the service of God. The witches dedicated the broomstick especially to the service of Satan. And if the essayist is so fastidious as to find the subject of devil-worship merely mild and tame, we might well ask what subjects he

could write the truth about a time in which perhaps more lies were told, and about which perhaps more lies have since been taught, than any other episode in English history. He could say the right thing, and say it exactly rightly; with a deadly detachment or a stunning understatement unmatched in the satires of mankind. But Swift was not a man gifted with the particular grace with which this literary legend would distinguish him. He was not a man who

specially saw a spiritual significance in common things, or learned great lessons from small objects, or had anything about him of the poet who finds poetry in prose. He was a religious man in an irreligious age; but only because he was really too intellectual a man to be merely an irreligious man. He had nothing about him of the mystic, who sees divine symbols everywhere, who turns a stone and starts a wing. There were only too many stones, and not half enough wings, in poor Jonathan Swift's existence, and I fear he was largely saved from scepticism by a contempt for the sceptics. He did not see the glory of God in a broomstick; but he did see something very like a broomstick in the stuck-up wooden-headed young atheist who denied the glory of God. He did see that the ideas in the head of that philosophical broomstick were all tied together as loosely as a bundle of sticks, and that these borrowed notions bore the same relation to real sincerity and originality as the twigs tied on to a broomstick bear to the branches growing on a tree. In short, his approach to such central truths was noble indeed, but somewhat narrow and negative; he was wise by the follies of others; or at any rate, not merely out of the wisdom that is at one with charity. And because he was partly deficient in charity he was really deficient in poetry, though certainly not deficient in fancy. He was the last person in the world to write a poem about a broomstick; yet a hundred minor poets, so long as they were poets, could easily imagine a poem about a broomstick. Why, even the Nursery Rhymes have already set us a most spirited example, in that imaginative flight that swept the starry spiders' webs out of the very corners of the sky.

It is perhaps worth while to note this incongruity about the literary legend, because it will soon be necessary to insist

that each of these talents exists and each is valuable to truth. In the somewhat acid mood that is coming upon men of letters just now, it is likely enough that they will return to the realism of the great satirist, and accept his limitations along with his liberties. They will begin to be just to Swift, and immediately begin to be unjust to Blake or Wordsworth or Walt Whitman. For they seem unable to believe that different literary virtues are needed to balance each other; and a great deal of contemporary criticism reads to me like a man saying: "Of course I do not like green cheese; I am very fond of brown sherry."

Our Remarkable Series of Air-Fighting Photographs. A Special Announcement to Our Readers.

SO much interest was aroused by the remarkable series of PHOTOGRAPHS OF AIR FIGHTS which we published last week, camera records which illustrated in the most amazing manner DRAMAS of the AIR during the Great War and the valour of the pilots, both British and enemy, that we have arranged to present our readers with others of equal importance—all taken by the British pilot who took those given in our issue of October 8, and, as we then stated, was destined to die fighting for his country.

And, in view of the almost incredible quality of the photographs in question—all of them secured by the pilot while he was in imminent danger of being shot down—we think it of value to publish the following note as to how they were taken:

Careful scrutiny of this officer's notes shows that he spent much time and work in experimenting before he devised a method of taking the photographs. Apparently he secured his camera in various parts of his plane pointing at various angles, often to the rear, and operated the shutter by means of a Bowden wire, so that when he pressed his gun trigger to shoot at an enemy plane the same trigger operated the camera shutter.

Once the camera was placed in or on the plane while still on the ground the whole procedure following was purely automatic and required no attention on the part of the pilot when once in the air. As a result he could only get one photograph each time he went up, and that one at the FIRST press of his gun trigger. Naturally, he did not get a good picture, or even a picture at all, each time he went up, as in many cases he missed his target at the first shot, and a picture was snapped showing either a blank or a wing tip or planes so far away that they were mere specks on the negative. The photographs comprising this collection are the only ones out of several hundred exposed negatives which were worth saving. On two occasions he mentions in his notes where the camera mechanism did not function because hit by bullets.

We would warn our readers that more AIR-FIGHTING PHOTOGRAPHS will be published in our next issues—the first of them dated October 22; and that they should order immediately such copies of *The Illustrated London News* as they may require, or they may be too late to obtain all they need. Orders should be given at once to newsagent or bookstall, or sent to the Publisher of *The Illustrated London News*, 346, Strand, London, W.C.2.

finds sensational or exciting. There are a hundred other things to be said, of course, even without plagiarising from Swift. The image applied to politics, in some places, might even be alarmingly significant. The broomstick is a bundle of twigs decidedly suggestive of the *Fasces*, and quite a number of things might be written about that.

But this rather misleading though traditional trifle has another interest for the imagination. Swift, as I have said, was a man who could write what nobody else could have written, and often at a time when nobody else would have dared to write it. He

THE WREN TERCENTENARY: WORKS BY THE ARCHITECT OF ST. PAUL'S.

FROM A DRAWING BY THE LATE C. R. COCKERELL, R.A., PROFESSOR OF ARCHITECTURE TO THE ROYAL ACADEMY OF LONDON. ETCHED BY WILLIAM RICHARDSON, 1841.



"SI MONUMENTUM REQUIRIS, CIRCUMSPICE!" A PERSPECTIVE CONSPECTUS OF THE PRINCIPAL BUILDINGS DESIGNED BY SIR CHRISTOPHER WREN (1632-1723), THE TERCENTENARY OF WHOSE BIRTH IS ABOUT TO BE CELEBRATED (SEE KEY DRAWING BELOW).



TRIBUTE TO THE MEMORY OF SIR CHRISTOPHER WREN.

Engraving on the highest manner of Line on the important scale of 22" by 16" inches high

A KEY TO THE ABOVE CONSPECTUS OF WREN'S CHIEF WORKS: SIXTY-TWO BUILDINGS DESIGNED BY THE GREAT ARCHITECT IN WHOSE HONOUR A TERCENTENARY EXHIBITION HAS BEEN ARRANGED AT ST. PAUL'S.

The tercentenary of the birth of Sir Christopher Wren, on October 20, 1632, is to be celebrated at St. Paul's by a special service, on the actual 300th anniversary, and an exhibition of models, drawings, portraits, and other relics. It was arranged that the exhibition, in the Trophy Room at St. Paul's, should be open to the public from October 11 to November 12. The central feature is the great oak model of 1673, assumed to be Wren's favourite design for the

Cathedral, in the form of a Greek cross. In the above conspectus of Wren's principal works, it may be noted, Westminster Abbey appears (in the left background) only to show his design for a central spire which he proposed to add when called in to repair the Abbey in 1697—a project never carried out. According to an eighteenth-century painting reproduced in our issue of August 20 last, he also suggested spires for the two western towers.



THE HUNT FOR THE ONE-HORNED JAVAN RHINOCEROS: HOW A MAGNIFICENT SPECIMEN OF ONE OF THE RAREST OF BEASTS WAS SHOT IN THE MALAYAN FORESTS.



By FLORENCE MACNAUGHT.

IT is more than three years since Mr. Theodore Hubback, the Nimrod of Malaya, suggested to his friend and fellow-enthusiast, Mr. Arthur Stannard Vernay, of 51, Berkeley Square, London, and of New York, through whose generosity the wonderful Vernay-Faunthorpe collection of the mammals of Southern Asia has been collected and presented to the Natural History Museum of New York, that he should lead an expedition in search of the one-horned *Rhinoceros sondaicus*, or Javan rhino, one of the rarest animals in existence. A specimen was known to have lived for many years in the district of Teluk Anson, Perak, Federated Malay States, which had been proved by the Game Warden of that State to be aged and solitary, cut off from all contact with its kind through ever-encroaching cultivation, and doomed to die and decay in the depths of the jungle without any hope of ever reproducing its species.

Far better, said the experts on the fauna of the Empire, that this solitary beast should be collected in the interests of science and housed in the British Museum for the edification of future generations. The authorities in Perak were therefore approached in the matter; but wild life in Malaya is decreasing rapidly, because man takes precedence in the animal world, and the Game Department is conserving rigorously the specimens that remain, so that big-game licences are difficult to obtain. It was not until the interest of the British authorities was aroused that the Chief Secretary of the Federated Malay States gave his consent and blessing to the enterprise—a consent which means that a rapidly disappearing animal has been preserved to science.

And so the expedition was formed and made possible, owing entirely to the generosity of Mr. Vernay, who not only financed his side of it, consisting of the pursuit of the rhino, but also enabled the British Museum authorities to send out a collector, Captain Beresford Holloway, in search of other mammals—a search, we may add, that has been productive of many interesting specimens, and much knowledge as to the lesser fauna of Malaya.

Mr. W. E. MacNaught, Game Warden of Perak, undertook the organisation in Malaya, and with the help of his staff brought everything to such a pitch of perfection that Mr. Vernay, who left London on Christmas Day, 1931, actually shot the rhinoceros on Jan. 24, 1932, three days after he went into camp—a record for speed and staff work that can seldom have been equalled. The rhinoceros, contrary to all expectations, was an enormous cow, very old, probably a septuagenarian, which would, in the ordinary course of nature, have died within a few years, and have decayed in the jungle unhonoured and unsung; and, although the expedition would naturally have preferred a bull, Mr. Vernay is most satisfied with the truly magnificent specimen he has obtained, and with the knowledge that a cow is quite as interesting, from a scientific point of view, as a bull.

On arriving at the camp at Sungei Samak, it was only thought necessary to establish beyond any doubt the species; and from the tracks and from the report of a ranger of the Game Department who had actually seen the animal, which carried one horn, heretofore considered a male characteristic, it was definitely concluded that it was *Sondaicus* and a bull. By the tracks the animal was obviously of immense size, and undoubtedly solitary, because, although the tracks were very numerous, they were the only rhino tracks seen throughout that particular area. Fresh tracks were found on the morning of Jan. 24, and were immediately followed up. The party left camp at 7 a.m. and marched through thick jungle that was in places exceedingly dense and difficult, progress very often being only possible by creeping along doubled up.

At 10.30 a.m. the rhino was discovered in very dense jungle of thick bush, cane brake, and a tall plant upon which this animal feeds; the distance approximately 8 yards, the beast head on, and the wind fortunately in the right direction. The great form was seen with difficulty, only the head showing amidst the dense, rank vegetation, and the low, broken horn dispelled any doubt as to the sex. So Mr. Vernay aimed, and with a soft-nosed bullet of 480 grains from a .465 Holland rifle cracked the skull and pierced the brain, a second shot behind the shoulder being taken for safety. The animal travelled from 25 to 40 yards, and then dropped dead, when, to their amazement, they discovered that it was an immense cow, measuring 5 ft. 3 in. at the shoulder and 10 ft. 8 in. over all, and possessing a very fine tessellated skin and other characteristics that make it exceedingly valuable and interesting, both from a sporting and from a scientific point of view.

The complete skeleton has been preserved and sent home to Rowland Ward, as it is of the utmost scientific importance to secure the skeleton, because it is for all time definite evidence of the existence of the creature; and there are now, either in London or New York, complete skins and skeletons of the three species of the rhinoceroses of Asia, all collected by Mr. Vernay. The ribs of the

of the party took their share in the work, which was most arduous, food and drink being scarce, and the weather distinctly unpleasant. The leeches and ticks were very troublesome, and as there was no time to deal with them, they enjoyed a veritable banquet at the expense of the party.

The Museum of Comparative Zoology, Cambridge, Mass., U.S.A., is so interested in the parasites from the interior of the beast, and in the ticks and lice that live on the exterior, that Major Rowley (8th Hussars, retired), who was a member of the expedition, was given charge of cases of jars to contain specimens, and was so keen on collecting them that he obtained permission from Captain D. P. White, of the Malayan Veterinary Service, Perak, to go with him to the abattoir where dead buffaloes are dissected, in order to study the subject at first hand. This he did with great success, the Institute of Medical Research, Kuala Lumpur, which very kindly prepared the specimens for export, being greatly interested in them because of the numerous diseases peculiar to the Tropics, the origin of which can be traced to animal sources.

The skin of the rhinoceros was finally prepared for export by the taxidermy department of the Kuala Lumpur Museum, where it aroused great interest from its vast

size. It was consigned to Messrs. Rowland Ward, of Piccadilly, where it can no doubt be viewed by those interested, before it reaches its appointed place in the Natural History section of the British Museum, which will not be for about a year, as the mounting of such a large animal is a difficult and slow business. The skin was so heavy that the eight Sakais (the aborigines of Malaya) who accompanied the party as guides could not lift it, much less carry it away through the dense jungle. Mr. Vernay and his followers therefore remained all night in the jungle, guarding the skin and carcase, and working on them by the light of storming lanterns until further assistance was obtained in the morning. From this it can be imagined how immense was the rhino, and how noble it will look when set up in the British Museum.

On the subject of the shooting of the *Rhinoceros sondaicus* there has been some criticism from those who do not understand the facts, and

who do not realise that this species, which lives almost at sea-level in swampy country, ideal for the cultivation of padi, is bound to become extinct as its haunts are cleared for agricultural purposes; whereas the *Rhinoceros sumatrensis*, which is a hill-climber, and prefers an altitude up to 5000 ft., can live and breed quite happily and undisturbed. The latter's great enemy, however, is the Chinese, who esteem all species of rhinoceroses very highly for medicinal purposes. The horn, composed as it is of agglutinated hairs, they convert into a very potent medicine, and the flesh, blood, and portions of the entrails are also much prized, so that rhinoceros-poaching has, in the past, been very common, and still goes on in spite of the Game Laws. For this species also, ultimate, if slow, extinction must be expected, and in time this extraordinary animal will be as unbelievable as the pterodactyl or brontosaurus, except for the concrete fact of the existence of specimens preserved in museums.

Mr. Vernay has created a world record by having shot all three species of rhinoceros: namely, the *R. unicornis*, or Indian rhino, the great one-horned beast characterised by its thickened skin that has the appearance of rivetted armour-plating; the *R. sumatrensis*, bearing two horns, and being the smallest living species; and now this magnificent specimen from Malaya, the *R. sondaicus*. To complete his unique collection in New York, Mr. Vernay requires a *Rhinoceros sondaicus* and a group of Schombergk deer, and is prepared to form and to finance expeditions in search of them, the former probably in Java, and the latter in Siam; and in those who know his immense energy and single-mindedness of purpose, there is little doubt that he will achieve his ambition.



THE SPECIMEN AS MOUNTED AND PRESENTED TO THE NATURAL HISTORY MUSEUM: THE FEMALE RHINOCEROS SONDAICUS; SHOWING THE INCIPIENT HORN PROTRUDING FROM THE SNOOT—A FEATURE NOT PREVIOUSLY OBSERVED IN FEMALES OF THIS SPECIES.

Modelled in the Rowland Ward Studios. (Copyright.)

Malayan *Sondaicus* are very large, as indeed are all the bones, and the teeth are worn down almost to the gum, showing the age of the animal, and also proving that she could not have lived much longer in the ordinary course of nature. Very interesting are the tiny teeth between the incisors, which are used to bite off leaves and tender shoots, and which are carefully preserved, as they will be put back with the other teeth into the gums of the mounted animal.*

The general idea is to kill the larger species of rhino with a solid bullet, for fear of the soft-nose variety not penetrating the thick hide; but some years ago Colonel Faunthorpe and Mr. Vernay, having studied the matter very carefully, decided on the soft nose from a .465 rifle, using the 480-grain bullet. It has certainly been effective, because Mr. Vernay has, during his career, killed three big rhinos with four cartridges, using the folds of the neck as the point of aim, thus breaking the vertebrae and causing instant death. This, however, is only possible in grass country, where the *unicornis* is usually found.

The expedition, from start to finish, had fortune with them, the greatest bit of luck being that the wind was right; that is to say, coming from the rhino to the hunters. Had it been the other way, it might have been a nasty and dangerous bit of work, because a rhino charges on scent, no jungle, however thick, hindering his fearsome and deadly rush. There had been a great deal of rain in the locality, and the skinning of the animal had to be undertaken with great care. The expedition numbered amongst its personnel an expert taxidermist, a native of India, lent by the Bombay Natural History Museum, who has been with Mr. Vernay on former expeditions; but all the members

* Since this was written, the specimen has been set up in the Natural History Museum, South Kensington.

ONE OF THE RAREST OF BEASTS TRACKED DOWN: THE ONE-HORNED JAVAN RHINOCEROS SECURED BY A SPECIAL EXPEDITION.



THE DENSE JUNGLE IN WHICH RHINOCEROS SONDAICUS WAS FEEDING WHEN FOUND BY THE VERNAY EXPEDITION DISPATCHED TO SECURE THE SPECIMEN: IN THE KROH FOREST, PERAK, MALAY STATES.

TAKING AIM
WITH HIS
BLOW-PIPE: ONE
OF THE EIGHT
SAKAIS—ABORI-
GINES OF
MALAYA—WHO
ACCOMPANIED
THE PARTY AS
GUIDES, AND
WERE UNABLE
TO LIFT THE
HEAVY SKIN
OF THE DEAD
BEAST.



AT WORK ON THE SKELETON, WHICH WAS PRESERVED AND BROUGHT TO ENGLAND FOR THE NATURAL HISTORY MUSEUM; SINCE THE SPECIES MAY WELL BE EXTINCT BEFORE LONG.



THE GIGANTIC BEAST PHOTOGRAPHED A FEW MINUTES AFTER DEATH: A TROPHY WHICH TO THE SURPRISE OF ALL, WAS FOUND TO BE A FEMALE—IN SPITE OF THE INCIPENT HORN, A FEATURE BELIEVED PECULIAR TO THE MALE.



PROTECTIVE ARMOUR IN THE SEPTUAGENARIAN FEMALE: A CLOSE-UP OF THE FOLD OVER THE RIGHT FORELEG, SHOWING THE TESSELLATED MARKINGS ON THE SKIN.

In an article of great interest on the opposite page Mrs. MacNaught, of Taiping, Perak, describes the successful search for a specimen of the Javan rhinoceros (*rhinoceros sondaicus*) in the Malayan jungle, and the reasons which led to the formation of the expedition. Since the beast sought belongs to an exceedingly rare species—one of the rarest animals in the world to-day—it is worth emphasising here, to avoid possibility of misunderstanding, that permission for its shooting was only obtained because this particular rhinoceros was known to be aged and isolated, and inhabiting a region



SHOWING THE HAIRLESS EAR, AND THE CRACKS IN THE TESSELLATIONS, WHICH ARE EVIDENCE OF EXTREME AGE: A CLOSE-UP PHOTOGRAPH OF THE NECK.

where its race would not in any case be perpetuated. Great interest attaches to the creature's incipient horn, since that feature had not been previously observed in females of the species. The Javan rhinoceros is now only known by a few survivors in Java, Burma, and the Malay Peninsula. The present specimen was shot by Mr. Arthur S. Vernay in January of this year, and, mounted by Messrs. Rowland Ward, was added on October 4 to the exhibition of game animals of the Empire on view in the Whale Room of the Natural History Museum, South Kensington.

THE BEST OF THEIR BREEDS: ARISTOCRATS OF THE SHOW BENCH.



LABRADOR RETRIEVER—THE CHAMPION OF CHAMPIONS: LORNA LADY HOWE'S "CH. BRAMSHAW BOB," DECLARED THE BEST OF ALL EXHIBITS AT THE KENNEL CLUB SHOW.



MASTIFF—WINNER OF A CHALLENGE CERTIFICATE AT THE CRYSTAL PALACE, WHERE 2523 DOGS WERE EXHIBITED: MRS. L. WOODS'S "VOLO OF ILEDEN."



SCOTTISH TERRIER—MR. J. CHAPMAN'S "HEATHER AMBITION"; WINNER, CHALLENGE CERTIFICATE.



DANDIE DINMONT—A BEAUTIFUL EXAMPLE OF THE POPULAR BORDER TERRIER, AWARDED THE CHALLENGE CERTIFICATE IN ITS CLASS: MRS. T. M. SIMPSON-SHAW'S CHAMPION ENTRY, "ALPIN OBERON."



POODLE—MISS LANE WITH HER CHAMPION "HUNDOO DUC DE LA TERRACE," WHICH WON THE CHALLENGE CERTIFICATE.

(Continued.) The mastiff can boast an exceptionally long history. Almost identical with the breed in its present form, it was known several centuries B.C., as is evident from ancient Babylonian monuments. The Assyrians used it for hunting, and it was called "molossus" by the classical writers. In the Middle Ages the mastiff



CHOW—AWARDED A CHALLENGE CERTIFICATE IN HIS CLASS: MR. C. D. ROTCH'S "CH. ROCHOW DRAGON."



WEST HIGHLAND WHITE TERRIERS—MR. D. K. ALLOW'S "PURSEFIELD PROSPER" (1ST FROM LEFT), RES. CH.



SUSSEX SPANIEL—WINNER OF A CHALLENGE CERTIFICATE: MRS. YOUELL'S "EARLSWOOD REX."

was used for bull-baiting and bear-baiting, and during that period the bulldog was derived from it. The diminutive pug of to-day is probably another representative of the mastiff stock. Compared with such antiquity, the Dandie Dinmont's respectable ancient lineage is insignificant. Perhaps originating as the result of crossing a strain of rough-haired terriers with the dachshund, perhaps gradually evolving, without the introduction of any direct cross, from the rough-haired terriers of the Border district,

THE Kennel Club's seventy-first show was held at the Crystal Palace on October 5 and 6. As many as 2523 dogs were exhibited—a number which has only been exceeded on one previous occasion. Out of this very large entry the dog declared supreme was Lorna Lady Howe's Labrador, "Ch. Bramshaw Bob," this being the seventh occasion since Cruik's last February that this remarkable dog has won a similar distinction. Runner-up to him was Mrs. E. Walker's Irish setter, (Continued opposite)



CLUMBER SPANIEL—MR. E. CAPE'S "SILKY OF RUNNYMEDE," WHICH, WITH THE SAME OWNER'S "SIR GILBERT," WAS ADJUDGED THE BEST OF ITS BREED.



BORZOI—ONE OF THE MOST BEAUTIFUL OF CHAMPIONS: MISS E. M. ROBINSON'S "MYRNE IVANOFF."



PRINCESSES—MR. K. M. CUSHMAN'S PRIZE-WINNER, "CH. SANMAN OF KYRATOWN," LOOKING HIS BEST.

(Continued.) "Hartshorne Vanity." On these two pages we reproduce photographs of a selection of other prize-winners, all, or nearly all, of them adjudged champions in their respective classes. We add a few details concerning the history and development of certain of the breeds illustrated here. There is no doubt at all that the Labrador retriever shares a common origin with the Newfoundland. Although the proper classification of many breeds of dogs is only an achievement of recent years, it is almost certain that the Labrador and the Newfoundland were in fact distinct by the beginning of (Continued below on left)



BULL TERRIER—AWARDED A CHALLENGE CERTIFICATE: MRS. S. G. YEARSLEY'S "BLACK COFFEE."

CHAMPION AND CHAMPIONS AT THE GREAT KENNEL CLUB SHOW.



WIRE FOX TERRIER—WINNER OF A CHALLENGE CERTIFICATE AND FOURTH IN THE JUNIOR CRITERION: MRS. E. M. LESTER'S "CH. LANARTH BRACKEN."



BLOODHOUND—WINNER OF THE EURITANIA TROPHY FOR THE BEST OF SIX BREEDS OF HOUNDS, AND AWARDED THE CHALLENGE CERTIFICATE IN ITS CLASS: MISS A. GUEST'S "KESGRAVE DOMINANT."



ALSATIAN—THE BEST OF ITS BREED IN THE SHOW: MR. J. LUCY'S "BENIGN OF PICARDY."



BULLDOG—A CHAMPION OF ITS BREED, AND AWARDED SEVERAL OTHER PRIZES: MR. F. G. BILLYARD'S "PARKHOLME PRIMULA."

The Dandie, we know, took its present name from a character in Scott's "Guy Mannering," published in 1814. The breed, however, was probably in existence for many years before that. The greyhound group, comprising that most beautiful of breeds, the borzoi, takes us back once again to ancient times, whence it has descended, as we know from ancient Egyptian monuments, with very little structural change. It may be mentioned in passing that in some of the Balearic Islands there exists

a smooth-coated, large-eared greyhound, so similar to that depicted by the Egyptians that it may well be a lineal descendant. Finally, the bull-terrier, produced originally through crossing the bulldog with the white English terrier, is thus a link between the terriers and the mastiffs.

A NEW ROCK-SCULPTURE DISCOVERY.

Sending us the photographs here reproduced, a correspondent notes: "On the little estate of Ausevik, not far from Floro, on the west coast of Norway, an exceedingly interesting rock-sculpture discovery has just been made. On a mountain-road directly adjoining the estate, there have been found carvings of over fifty figures and drawings representing animals, solar circles, and symbols. The Director of the Bergen Museum considers this find to be about 4000 years old. The animal figures which represent deer date from the Stone Age; the other drawings and symbols date from the Bronze Age and are believed to have been used in connection with the worship of fertility and sun-worship." To which it may be added that these are the first photographs of the discovery to be published.



A STONE AGE REPRESENTATION OF A DEER DISCOVERED ON THE AUSEVIK ESTATE, ON THE NORWEGIAN COAST: A ROCK-SCULPTURE DATING FROM ABOUT FOUR THOUSAND YEARS AGO.



BRONZE AGE ROCK-SCULPTURES FROM THE AUSEVIK DISCOVERY: SYMBOLS THOUGHT TO HAVE BEEN USED IN CONNECTION WITH THE CULT OF FERTILITY AND WITH SUN-WORSHIP.



A BRONZE AGE CIRCLE SYMBOL FROM THE AUSEVIK ESTATE: A DESIGN SUGGESTING SUN-WORSHIP; ONE OF A NUMBER FOUND RECENTLY, NOT FAR FROM FLORO, NORWAY.

THE CAMEL "CUP-TIE" OF ANATOLIA.



CAMELS FIGHTING FOR A CHAMPIONSHIP ON THE "KNOCK-OUT" SYSTEM: AN INCIDENT IN THE BOUT BETWEEN THE FINALISTS, HELD AT SMYRNA.



"TOSSUM," A CAMEL OWNED BY A CAVALRY OFFICER, AND "CHAKIR," THE PROPERTY OF A PROFESSIONAL BREEDER, FIGHTING IN THE ANATOLIAN CHAMPIONSHIP.



"TOSSUM" WINS: THE VICTORIOUS CAMEL PRESSING ITS CHEST ON ITS ADVERSARY'S NECK IN AN ATTEMPT TO SUFFOCATE IT—A HOLD WHICH ENDS THE FIGHT.

In reference to these remarkable photographs from Smyrna, our correspondent says: "Fighting camels, always specially fed and exceptionally heavy males, representing towns and villages in all parts of Anatolia, took part in the contest, which was run on the lines of an English football cup-tie competition. Whereas ordinary camels in Turkey cost £20 to £30, trained fighting camels are worth from £60 to even £200. Each wears a saddle by way of protection from its adversary, and contestants are muzzled to prevent biting, which is regarded as a foul. A match may last from fifteen minutes to even four hours or longer. A small charge is made for admission to the fighting ground, and all money received is handed over to the Committee of the National Air Service Association. During a fight each animal tries to get its head between the forelegs of the other. Then it lifts its opponent sideways and throws it, after which it presses its chest on the other's neck. The camels are then, however, invariably parted by having a water-hose turned on their faces."



FIG. 1. AN ARCHÆOLOGICAL JIGSAW PUZZLE: RESTORING SARGON'S INSCRIPTION FROM THE FRAGMENTS FOUND AT KHORSABAD (DUR SHARRUKIN).

[The Oriental Institute of the University of Chicago, created and directed by Professor James Henry Breasted, is unique in that it is concerned with the Ancient Near East as a whole. And the twelve expeditions which it maintains in the field are deliberately distributed throughout the "Fertile Crescent," from the Nile to the Persian Gulf, in such a way that the correlation of their results may be expected to yield a maximum of insight into the earliest fully developed civilisations. The Iraq Expedition is a unit within the larger organisation, charged with exploring the valley of Euphrates and Tigris and the adjacent foothills of the Iranian Highlands. Three sites are already under excavation, and while the first reports are in the press, Dr. Henry Frankfort has consented to describe his discoveries in a series of three articles, of which this is the third. The first and second appeared in our last two issues.]

KHORSABAD is the name of a poor, malaria-stricken village, largely populated by Kurds, fifteen miles north-east of Mosul. But this village has become known because of its proximity to the ruins of Dur Sharrukin, a city which the Assyrian King Sargon (721-705 B.C.) founded on virgin soil and intended to become the capital of his empire. There we are not breaking new ground as in Eshnunna, for about eighty years ago a Frenchman, Victor Place, who must be reckoned as the best excavator of his generation, stayed for four years at Khorsabad, explored it extensively under extremely difficult conditions, and brought away treasures which now adorn both the Louvre and the British Museum. Yet it is desirable to elucidate various points the scientific importance of which Place could not at that time know, and our work gains additional interest from being at the moment the only excavation which

THE CITY KING SARGON FOUNDED TO REPLACE NINEVEH:

EXCAVATIONS ON THE SITE THAT MARKS THE MURDERED RULER'S ABORTIVE ATTEMPT TO CHANGE THE POLITICAL GEOGRAPHY OF ASSYRIA.

By Dr. HENRY FRANKFORT, Field Director of the Iraq Expedition from the Oriental Institute of the University of Chicago.

(See Illustrations on two succeeding pages, numbered in sequence from this page to correspond with the Author's references.)

is exclusively concerned with Assyrian remains. Mr. Gordon Loud is in charge of the work at Khorsabad.

Figs. 4 and 6 show one of the town gates of Dur Sharrukin. Enough is left to restore the vault over the outer doors; the walls were whitewashed throughout, while their lower part was protected by a row of stone slabs standing on end. A stone pavement for wheeled traffic led through the gate-chamber (Fig. 6) and the inner gate, and descended into the town, which lay at a slightly lower level. Next to

the gate-chamber there is a ramp leading up to the wall and the towers which flanked the gate.

It was a surprise to find that the gate had never been used; the pivot-stones were in position, and the slabs of the pavement were cut out and standing on edge ready to be let down when the doors should be put into place; but this was never done, and the gate had, instead, been blocked up with rough stones. The explanation is to be found in the failure of Sargon's attempt to change the political geography of Assyria by transferring the capital from Nineveh to Dur Sharrukin. When he was murdered, in 705 B.C., his son Sennacherib moved the capital back to Nineveh at once, and we may well believe that most of Sargon's subjects, unless their attendance upon the king was obligatory, had been too closely connected with the old capital by family and business ties to move with their ruler. Thus large areas within the town walls have never been built upon, and the pairs of gates with which Sargon symmetrically equipped his four town walls were in excess of the demands made by the traffic; behind the gate (Fig. 6) which we excavated, the town area is, in fact, entirely free from remains of houses, and this explains why the gate itself was blocked up.

In the palace itself we excavated the throne room, not formerly recognised as such, and found there various interesting indications of the theory of divine kingship which it would take too long to discuss. We also found the base of the throne, an enormous monolith of limestone measuring 12 by 15 ft. and almost 5 ft. thick, with sculptured sides. Fig. 3 shows one of the scenes on this throne-base: Sargon halts his chariot on the battlefield above the body of a fallen enemy, and officers pile up in front of him a pyramid of heads.

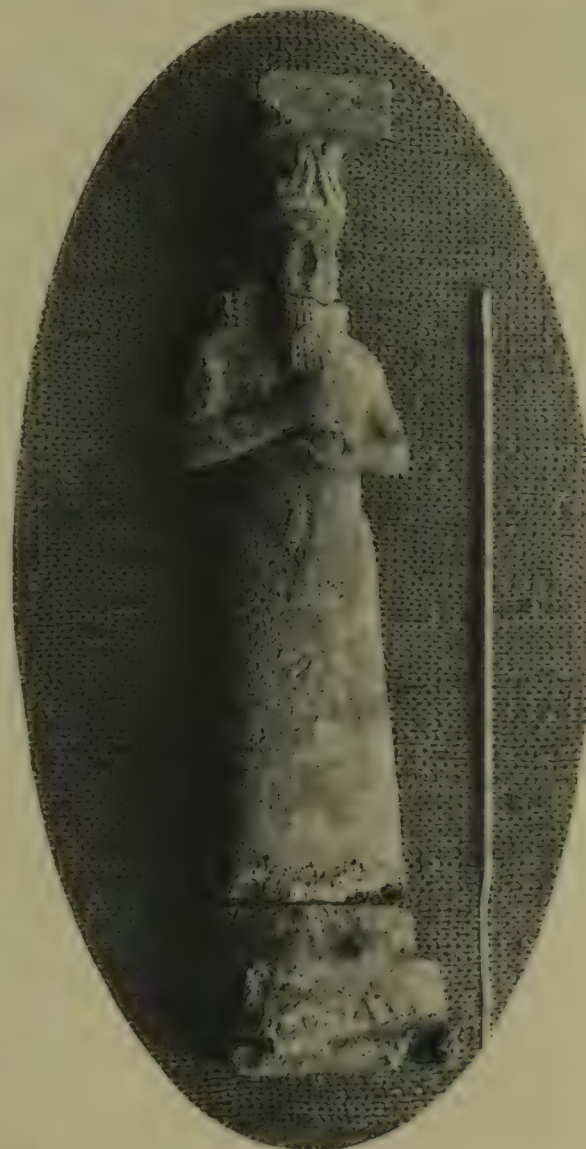


FIG. 2. A FINE WORK OF THE CONVENTIONAL ART OF THE ASSYRIAN EMPIRE—FROM SARGON'S PALACE: A STATUE OF A MINOR DEITY (ABOUT 5 FT. HIGH), HOLDING IN HIS HANDS A BOWL FROM WHICH FLOW TWO STREAMS OF WATER—A SYMBOL OF FERTILITY. This fine statue, representing a guardian deity at the entrance to the temple of Ningal in Sargon's Palace, is of the conventional Assyrian type, contrasting strongly with the little head in Fig. 10. The statue is also shown as it was found, lying on its face, in Fig. 12. Its fellow stood on the other side of the temple entrance.

The throne-base had two small flights of steps, one on each front corner, and we see exactly the same arrangement in the temple excavated last winter by Mr. Loud (Fig. 8), where, for the first time, we find that a similar pair of steps leads up to the heightened platform at the end of the temple upon which stood in a niche, and on a pedestal of baked bricks, the statue of the god. The king enthroned and the god enshrined had the same significance to the Assyrians.

Sargon's palace contained six temples, the three largest being dedicated respectively to the Moon-god, Sin; the Sun-god, Shamash; and to the goddess Ningal.

[Contd. on pages 572-573.]



FIG. 3. THE BASE OF SARGON'S THRONE PACKED FOR TRANSPORT: A GREAT MONOLITH OF LIMESTONE WITH SCULPTURED SIDES—THIS SIDE SHOWING SARGON IN HIS CHARIOT ON THE BATTLEFIELD, WHILE OFFICERS PILE UP BEFORE HIM A PYRAMID OF HEADS. One of the interesting discoveries at Khorsabad was the base of King Sargon's throne, a limestone monolith measuring 12 by 15 feet, and almost 5 feet thick. The sculptures on the side shown are typical of the brutal battle-scenes of Assyrian art, glorifying the martial prowess of the king.

A RIVAL TO NINEVEH THAT DID NOT MATURE: KING SARGON'S SHORT-LIVED CAPITAL AT DUR SHARRUKIN.



FIG. 4. ONE OF THE TOWN GATES OF THE ASSYRIAN KING SARGON'S TEMPORARY CAPITAL AT DUR SHARRUKIN, NEAR KHOSRABAD: THE GATEWAY BLOCKED WITH ROUGH STONES, THE GATE DOORS NEVER HAVING BEEN PUT INTO POSITION; WITH (LEFT) A COBBLED STREET LEADING DOWN TO THE TOWN.



FIG. 5. ONE OF THE ROOMS IN SARGON'S PALACE, WITH SCULPTURED REPRESENTATIONS OF HIS HUNTING EXPLOITS; AND, IN THE CENTRE, A PIECE OF THE ORIGINAL ROOFING BEAM: THE PLACE WHERE THE SMALL HEAD SHOWN IN FIG. 10 WAS FOUND, THROWN AWAY CARELESSLY BEHIND THE RELIEFS.



FIG. 6. THE GATE-CHAMBER IN SARGON'S CITY GATE: ON EITHER SIDE OF THE BLOCKED GATEWAY, PAVEMENT SLABS READY IN POSITION; THE ARROW INDICATING A SOCKET WHERE A BEAM COULD BE PLACED TO STRUT THE GATES AGAINST ENEMY RAMS; AND A CROSS SHOWING THE POSITION OF A BOLT-HOLE.

A CITY GATE NEVER OPENED TO TRAFFIC: DISCOVERIES IN AN ASSYRIAN CAPITAL OF THE 8TH CENTURY B.C.



FIG. 7. THE COLossal PLUMBING OF ASSYRIA: AN ENORMOUS DRAIN OF BAKED BRICKS IN SARGON'S PALACE, THE OPENING ABOUT 26 FEET HIGH; THE BRICKS IN THE FOREGROUND FORMING A KIND OF STRAINER WHERE THE DRAIN EMERGES FROM THE PALACE WALL AND CONTINUES AS AN OPEN CHANNEL.

(Continued.)
1.
the spouse of Sin; the three small ones being dedicated to the storm-god, Adad; the god of war, Ninurta; and the god of waters, Ea. Large monolithic door-sills (see Fig. 9, of the Adad temple) were inscribed in cuneiform characters with a prayer of Sargon to the god for whom he had built the temple. The size of these door-sills can be judged from Fig. 9 (Sin temple), where a man is seen cleaning one of them. That sill was broken, perhaps by one of Sargon's successors who tried to remove it for use elsewhere, since the palace stood deserted. The fragments are left
(Continued in Box 2.)



FIG. 8. THE TEMPLE DEDICATED TO ADAD, THE STORM-GOD, IN SARGON'S PALACE; THE STATUE OF THE GOD HAVING STOOD IN THE NICHE AT THE BACK ON THE PEDISTAL OF BAKED BRICK: A PHOTOGRAPH SHOWING THE LARGE MONOLITHIC DOOR-SILL (FOREGROUND), INSCRIBED IN CUNEIFORM CHARACTERS WITH A PRAYER OF SARGON TO THE GOD.

3.
them the wall, of whitewashed mud-brick, was ornamented with groups of semi-circular plaques, which are repeated on either side of the projecting temple front. On the top of the tableaux there stood huge poles of cedar-wood, not unlike the flag-staffs of an Egyptian pylon. In Fig. 12 one sees the remains of one of the poles as it has fallen over, and there appear also the two bronze bands which encircled it near its base. These bands Mr. Loud succeeded in lifting, though they were extremely fragile, and they were found to be embossed with magnificent figures of bulls and men. The statue which is seen alongside the pole was also found in the position in which it had fallen when the temple front
(Continued in Box 4.)

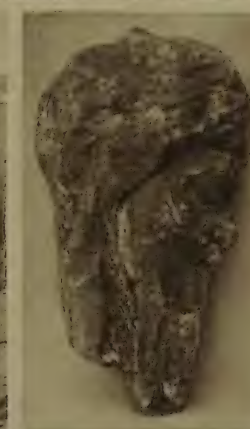


FIG. 11. ASSYRIAN SCULPTURE TYPICAL OF THE PERIOD, THE EIGHTH CENTURY B.C.: DETAIL OF THE RELIEFS IN SARGON'S "HUNT-ROOM", OF WHICH A MORE GENERAL VIEW IS SHOWN IN FIG. 5—HORSEMEN PURSUING GAME WHILE BIRDS FLY AMONG THE TREE-TOPS.



FIG. 9. THE FRONT OF THE TEMPLE OF THE MOON-GOD, SIN; SHOWING THE HUGE STONE DOOR-SILL CRACKED WHEN, PERHAPS, ONE OF SARGON'S SUCCESSORS TRIED TO REMOVE IT; ORNAMENTATION OF THE TEMPLE FRONT; WITH TABLEAUX OF GLAZED BRICKS ON EITHER SIDE, AND A CURIOUS REEDED DECORATION ABOVE THE FURTHER ONE—IN THE BACKGROUND, THE VILLAGE OF KHOSRABAD.

4.
collapsed after the palace of Sargon was deserted. It shows a minor deity holding a bowl in his hands from which flow two streams of water. It is a fine work of the strongly conventional art of the Assyrian Empire (Fig. 2), and contrasts strikingly with the curious, and, as far as I know, unique, head of Fig. 10, which was found thrust behind one of the reliefs adorning the private rooms and state halls of the palace (Fig. 5). The small head was obviously carved by one of the sculptors as a diversion during his long days of labour on the official reliefs; one side is not even worked; and it was thrown away carelessly. But how much more lively is the carving and modelling of this little trial piece than of much of the official statuary!



2.
where the stone cracked, half outside the entrance to which it belonged. In the same figure the gorgeous decoration of the temple front is well shown; on either side of the entrance there were tableaux of glazed bricks, depicting animals and other symbols of the divine powers; a lion, an eagle, a bull, a fig-tree, and a plough. Though the colours and the glaze are badly damaged, it seems certain that we shall be able to save at least two of these tableaux, and that they will give, after appropriate chemical treatment, a very fair impression of how they must have once looked. Above
(Continued in Box 3.)

FIG. 10. A SMALL HEAD, CONTRASTING STRONGLY WITH CONVENTIONAL ASSYRIAN SCULPTURE, THROWN AWAY UNFINISHED BY THE ARTIST AND FOUND BEHIND ONE OF THE RELIEFS SHOWN IN FIG. 5: A LIVELY AND ATTRACTIVE PIECE OF WORK, PROBABLY PERFORMED AS A DIVERSION FROM THE OFFICIAL SCULPTURES.



FIG. 12. BEFORE THE TEMPLE OF NINGAL: ONE OF THE FALLEN POLES OF CEDAR-WOOD, ADORNED WITH TWO BRONZE BANDS; SHOWING THE STATUE OF FIG. 2 LYING AS FOUND; AND THE COURT PAVED WITH BRICKS EACH STAMPED WITH THE NAMES AND TITLES OF SARGON.



THE WORLD OF SCIENCE.



THE FLOWER IN THE CRANNIED WALL.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

WE spend vast sums on what we are pleased to call "education," and fool ourselves into the belief that, in consequence, every day and in every way we grow wiser and wiser, if not better and better. I am thinking now of "education" in the sense in which it is commonly used, and that is in regard to our schools.

The learned gentlemen who set examination papers have much to answer for. By their fruits ye shall judge them. "Science" has at last been given a place in the curriculum. But it is limited to physics and chemistry, and "botany" of the dried hay variety, which must make every boy and girl shudder even at the mention of the word "cabbage"! But the great "fetish" is "maths." The poor pupils have it dinned into their ears that if they are not good at "maths," then they may rest assured that they have only a "second-class brain"! And we wonder at the prevalence of the "inferiority complex" among youngsters of to-day. The arrogant conceit of these would-be instructors of the rising generation would be amusing if it were not so poisonously mischievous.

We live in a mechanical age, we look to machines to provide us with all we need, and we herd together in cities; so that we have come, in consequence, to think in terms of machines and "mathematics"; hence the man who ventures to urge that mental relaxation and inspiration can be found "in the country" is regarded as a curiosity! Watch the swarms of cars that tear along our country roads every Sunday. The occupants will tell you they have come out for "a breath of fresh air" and to "see the country." But at fifty to sixty miles an hour one cannot get more than a blurred image of trees and fields, which interest them not at all. How many of the thousands who turn out to break records or spend a "pleasant Sunday afternoon" in running up and down a test-hill could tell one tree from another?

But who wants to know one tree from another? Who cares "two hoots" about any other "wild life in the country" save that provided by the excitement of just missing the other fellow's car, I may be

and the sources of our emotions. At present we do not possess emotions; they possess us. And that is the whole trouble of modern life. The inane antics of "the bright young people" serve as the straw

among them and thrusting out its leaves from the maze, as will be seen in the accompanying photograph.

When the seed is set and the capsules are ready to release it, a strange thing happens. Instead of simply dropping it down on the ground, where it would be wasted, the capsules are thrust into the nearest crevice by the action of the supporting stem, so that next season's crop seems to be sown as if by intelligence.

In the photographs—Figs. 2 and 3—these capsules are seen lying just within the margin of a crevice. They were actually too far in to be recorded in a photograph, and so were pulled outwards till sufficiently exposed. Some would call this a wonderful "contrivance," but that word implies too much. There are hundreds of instances of what are known as "positively" and "negatively heliotropic" plants and animals, according to whether they seek or avoid the sun. This plant is emphatically a "sun-bather." But by some mysterious change in the substance of the stems bearing the capsules, they finally change from being positively to negatively heliotropic, and thus place the seed in safe keeping for germination. But, though we can explain the mechanism, we are, as yet, quite unable to explain the agency which has brought it into being. It may be that some substance is produced by the ripening seed which induces the change. There is yet another interesting thing to be told of this plant. It seems to be by no means generally known that it produces two very different kinds of flowers. The second type, known as "cleistogamous," escape the notice of all but the most careful observers, for they are very small closed buds, and have no coloured petals. As their name implies, they are self-fertilising and serve a very useful end, since, if the season be unfavourable for the production of fertile seed in the ordinary flowers, these reserves ensure that the seed shall be sown in spite of the weather. On another occasion I hope to return to this most interesting and curious type of flower, which is found in some other plants. But I want to be able to illustrate what I have to say by means of photographs.

It is worth noting that the ivy-leaved toad-flax is but one of several species, which sort themselves out, so to speak, into two groups—one of trailing species, the other having an upright habit of growth, as in the familiar yellow toad-flax, which, during August



FIG. 1. IVY-LEAVED TOAD-FLAX (*LINARIA CYMBALARIA*): THE PLANT THRUSTING ITS IVY-LIKE LEAVES FROM A TANGLED MASS OF OTHER "ROCK-PLANTS" WHICH HAVE ESTABLISHED THEMSELVES ON AN OLD WALL, THEREBY ESCAPING BEING SMOTHERED.

to show which way the wind blows. The dispensers of examination papers, and the trend to life that they are giving, may pat themselves on the head and say, "Alone we did it!"

I am pleading, as my brother biologists have been pleading for years, for the leavening influence of biology in our schools. I know that there are many who agree with me, because of the stream of letters I get from readers of this page from all parts of the world. One of these readers, now, to my great delight and profit, one of my most intimate friends—Captain R. Groome—has just sent me some photographs he has had taken for me of that most interesting plant, the ivy-leaved toad-flax. They reminded me of Tennyson's far-seeing lines—

Flower in the crannied wall,

... if I could understand
What you are, root and all, and all in all,
I should know what God and man is.

Here indeed is the point of my opening remarks. Turn where you will, in any living organism from a microbe to an elephant, and you will find mysteries that would take a lifetime to explore.

The ivy-leaved toad-flax shall illustrate this contention. All who love a garden know it, and hold it in esteem, but chiefly, perhaps, for its decorative effect on an old wall or in a rockery. It is a plant which asks for nothing of the gardener save a crevice for its roots, and in return it will spread its luxuriant growth of long, delicate, trailing stems, bearing glossy, rather ivy-like leaves, and a profusion of small, bluish-lilac flowers. With no more nourishment than it can contrive to capture from the sun and air, it displays, in a

very pertinent manner, its ability to take care of itself, since, however keen may be the competition between itself and other "rock-plants," it will always secure a place in the sun by spreading its stems

and September, has large, snapdragon-like flowers of golden yellow. There are so many things to be said of this plant that it would be spoiling a good story to attempt to condense them into a few lines.

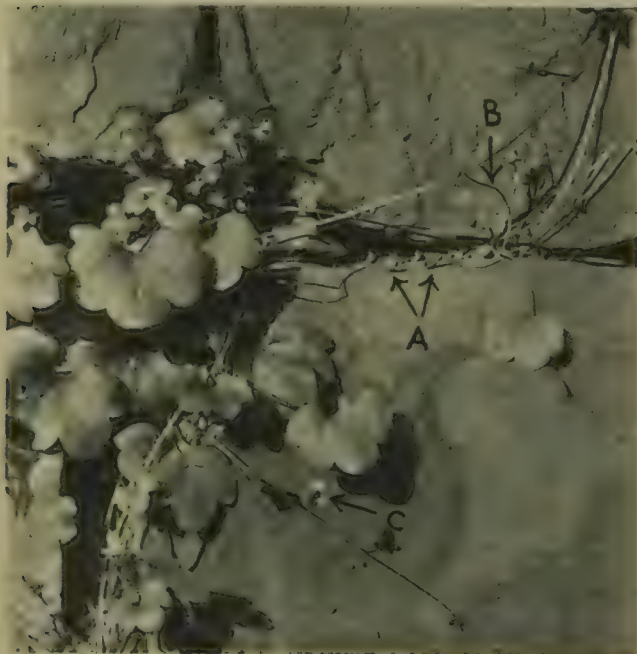


FIG. 2. A SMALL PIECE OF IVY-LEAVED TOAD-FLAX; SHOWING SEED CAPSULES (A), WHICH HAVE BEEN PULLED OUT FROM THE CREVICE INTO WHICH THEY WERE THRUST BY THE PECULIAR ACTION OF THE FLOWER STEM (B).

Although the seed capsules are thrust into crevices by the action of the supporting stem (so that next season's crop is sown as though by intelligence) it is a remarkable fact that this flower-stem does not begin to seek a crevice till the seed is ripe. Sloping towards the right, near the bottom of the picture, a small flower will be seen (C) with a slender growing stem projecting beyond it, and not seeking a cranny. There is something mysterious about this change within the tissues of the stem of the plant which causes it, when the seed-capsules are ripe, to become "negatively heliotropic"—that is, to avoid the sun instead of seeking it. Perhaps this is the result of action by some substance set free by the ripening seeds.

asked? Exactly so. That is my complaint. For, believe it or not, the more we know of "Life" as manifested in the herb of the field and creeping things innumerable, the more we shall understand ourselves



FIG. 3. THE SAME SEED-CAPSULES (A) AS IN FIG. 2 ENLARGED: A PHOTOGRAPH SHOWING HOW, IN SEEKING FOR A CREVICE, ONE STEM HAS TURNED DOWNWARDS AND INWARDS (RIGHT), AND THE OTHER UPWARDS AND INWARDS (LEFT).

THE FIRST PAIR OF LIVING OKAPIS TO BE SEEN IN EUROPE.

PHOTOGRAPHS BY COURTESY OF THE DIRECTOR OF THE ROYAL ZOOLOGICAL SOCIETY OF ANTWERP.



THE PAIR OF OKAPIS THRIVING IN THE ANTWERP "ZOO," WHERE THEY ARE A UNIQUE ATTRACTION: THE NEWLY ARRIVED ADULT MALE (LEFT) WITH THE FEMALE, WHICH HAS BEEN IN EUROPE SINCE 1928.



ON FRIENDLY TERMS: THE PAIR OF OKAPIS IN THE, ANTWERP "ZOO,"—THE MALE ON THE RIGHT.

Our photographs illustrate a unique exhibit now to be seen in the Antwerp "Zoo," a pair of that rarest of African animals, the okapi. Most of our readers will not need reminding that we have followed the history of this remarkable creature from the first. It was discovered by Sir Harry Johnston in 1900, but it was not until August 3, 1907, that we were enabled to publish the first photograph of okapis—from dead specimens—a picture that was followed on September 7 of the same year by the first photograph of a living specimen. The first attempt to keep a living okapi in Europe was made in 1919, when one was brought from the Congo to the Antwerp "Zoo." This lived in captivity for about two months. A second okapi (the female seen on the right in our first photograph and on the left in our second) was captured in 1927, and reared on the

bottle by Brother Jozef Hutsebaut, of the Mission des Frères Norbertins, at Buta. This was brought to Europe in 1928, and, as our photographs show, is alive and flourishing in the Antwerp "Zoo," thanks to the fact that it took readily to a diet of bananas and European vegetables. It has now reached adult age. Now, again, as our photographs bear witness, the Antwerp "Zoo" can boast another okapi, an adult male, which is seen on the left in our first photograph and on the right in the second. This was captured by Brother Hutsebaut, and was sent to Europe last August in the steamship "Albertville." The Director of the Antwerp "Zoo" informs us that it is not only a magnificent specimen, but that it immediately became on friendly terms with the female okapi, its new companion. It is hoped that the pair will breed.—[Photographs Copyrighted.]

A WINDOW ON THE WORLD: AT HOME



EXAMINING WREN'S GREATEST BUILDING FOR STABILITY: OFFICIALS ON THE STEPS OF ST. PAUL'S, WITH INSTRUMENTS AND PLUMB-LINES; CONDUCTING REGULATION TESTS.
As noted on page 565, the centenary of Sir Christopher Wren's birth is being commemorated by a loan exhibition from October 10 to November 12 in the Trophy Room at St. Paul's Cathedral, his greatest building. Since the works carried out a few years ago to restore its threatened stability, regular tests are made to ensure that all is well. The principal item in the exhibition (shown in the right-hand photograph above) is described in the official catalogue as a "great model, constructed in oak, limewood, and plaster. Continued opposite.



WREN'S 1673 MODEL FOR ST. PAUL'S, "ASSUMED TO BE HIS FAVOURITE DESIGN," WHICH WAS REJECTED: THE CHIEF ITEM IN THE WREN TERCENTENARY EXHIBITION.
The second completed under Wren's supervision, assumed to be the favourite design of the great architect. The construction of the model, it is further explained, was undertaken in 1673, on the granting of the "commission for the new building the church." It cost about £600. The model has recently been completely restored, and lighted from within. It is built on a scale of half an inch to a foot.



WHERE MR. GANDHI BEGAN (AND LATER DISCONTINUED) HIS "FAST UNTIL DEATH": YERAVDA PRISON, SHOWING THE WINDOWS OF HIS ROOMS (EXTREME LEFT, FIRST FLOOR).
It was announced on September 27 that the British Government had accepted that part of the Poona Agreement dealing with the numerical representation of the Depressed Classes, and after careful study of the announcement, Mr. Gandhi broke his "fast until death," which had continued since September 20. As the circumstance in which the Government had offered him conditional release that no further action, the previous state of affairs was resumed, and Mr. Gandhi remained in Yeravda Prison.



AFTER THE MINE-SHAFT DISASTER AT LEIGH, LANCASHIRE, IN WHICH NINETEEN MEN WERE KILLED: THE PITHEAD, SHOWING THE SHAFT AND CAGE.
An overcrowded accident in a shaft at the Bickershaw Collieries of Messrs. Aders, Whitley and Co. Leigh, on October 10, resulted in nineteen men being killed. They were drowned after the cage in which they were travelling crashed through the bottom of the shaft into the jump hole, which was filled with water. One of those in the cage made a miraculous escape. The King sent a message of sympathy to the colliery.

INTERESTING EVENTS OF THE WEEK AND ABROAD.



AN ANGLER FISH RECEIVED AT THE LONDON "ZOO" AQUARIUM: A GROTESQUE MONSTER, WHICH DISGUISES ITSELF AS A BOULDER AND LURES PREY INTO ITS MOUTH WITH "FISHING RODS."

One of the most remarkable specimens ever exhibited at the Aquarium arrived recently from Fobestone. It is an angler fish, one of the most perfectly camouflaged of creatures, whose gigantic circular head and tapering body, fringed with mimic seaweed, resemble a boulder. Even the eyes are almost indistinguishable from certain barnacles protruding the rocks. On its head it carries long flexible tentacles tipped with fleshy baits which move gently in the current. A fish attracted by these is quickly engulfed in the vast mouth.



JAPAN'S RECOGNITION OF MANCHUKUO: GENERAL MUTO, THE JAPANESE ENVOY (LEFT), AND CHENG HSIANG-HSU, PRIME MINISTER OF MANCHUKUO (RIGHT), SIGNING.

On September 15 the Japanese Government officially recognised as an independent State the region hitherto known as Manchuria, and now styled the Republic of Manchukuo. The treaty was signed at Changchun by General Muto, the special envoy from Japan, and Cheng Hsiang-hsu, the post-Prime Minister of the new Republic. The treaty was greeted in Tokyo with an elaborately planned celebration, and by the Chinese Government with a Note to the Powers protesting against Japan's action in recognising Manchukuo.



THE LANDSLIDE AT INVERNESS: A VIEW OF THE CASTLE, WHICH IS NOT IN DANGER, WITH THE GREAT CHASM CARVING BEFORE IT.
In the early hours of the morning of October 6 a landslide took place close to Inverness Castle, overlooking a busy street. A retaining wall collapsed, and a newly-erected mission hall was demolished. Residents of neighbouring houses had narrow escapes from the falling masonry, but no one sustained severe injuries. The Castle, which houses the police office and Sheriff Court, dates from 1833. It stands on the site of an ancient fortress.



A FAMOUS FIFTEENTH-CENTURY PLAYING CARD: THE "QUEEN OF STAGS."
This engraving belonged to a pack which was first completed in 1460, by the earliest known engraver. So highly prized have the cards of this pack been that their unknown author has been called the "Master of the Playing Cards." The pack is both chronologically and artistically the best of the fifteenth-century packs. By Courtesy of the Museum of Fine Arts, Boston.



ON THE EVE OF RETIREMENT: SIR CHARLES INNES, GOVERNOR OF BURMA (RIGHT), CONVERSING WITH HEADMEN OF VILLAGES.
Sir Charles Innes, who was made Governor of Burma in 1927, completes his tenure of office this autumn, and will return home. The latter part of his period as Governor has seen the outbreak and suppression of the rebellion in Burma, as well as the development, perhaps to be consummated in the next elections, of the movement towards the country's separation from India. He is seen thanking village headmen for services rendered.



A NEW CAMPAIGN TO DETECT UNLICENSED WIRELESS RECEIVING SETS: THE FEET OF DETECTOR VANS EQUIPPED WITH DIRECTION-FINDING APPARATUS.
On October 10 the General Post Office launched another attack on those selfish listeners who have failed to pay the small fee required for a wireless receiver set. A fleet of vans is used to tour the streets, each van being equipped with the latest machinery, on an estimated number of over 2,000,000 people are now using receiver sets without Post Office licences, and of these 200,000 are believed to be living in the London area.

GOVERNOR ROOSEVELT'S ELECTION CAMPAIGN: AN 'AIR VIEW' OF THE HOLLYWOOD BOUL.
FILLED ALMOST TO CAPACITY WITH THE DEMOCRATIC CANDIDATE'S AUDIENCE.
This spectacular air-photograph was taken from the Goodyear airship "Volunteer," during Governor Roosevelt's recent Californian tour. Interest in the Presidential election is now reaching an intense pitch all over the United States, and the Democrats are fully expecting victory. The issue, however, is confused by the entry of a Socialist candidate, who, in the country's present disaffected condition, may poll an unexpected number of votes.



LAYING THE FIRST STONE OF THE "RIOT" MEMORIAL ON THE SCENE OF THE DISASTER:
A GENERAL VIEW OF THE CROWD NEAR BEAUVALL.
The first stone of the memorial to be erected on the spot where the British airship "R101" fell to destruction at Beauvais, near Beauvais, was laid on October 5, the second anniversary of the disaster. The ceremony was attended by the British Ambassador (Lord Tyrrell) and representatives of the French Government. Lord Tyrrell said that the monument would commemorate equally the courage of the victims and the devotion of their would-be rescuers, and be a reminder of Anglo-French friendship.

THE LITTLE PEOPLE.

BEING AN APPRECIATION OF

"DOLLS AND PUPPETS": By MAX VON BOEHN.*

(PUBLISHED BY HARRAP.)

THE doll has always been a plaything, a minor subject of plastic art, and a hard-worked metaphor; but it has been reserved for a "psychological" age to discover in it a greater significance than any of its more popular qualities possess. It is, we have often been told, a rudimentary focus of affection in general and of the maternal instinct in particular: not long since, we saw it described in a manual of psychology as an "instrument of extraversion." A learned (if the adjective is not superfluous)



FROM THE FIRST HALF OF THE EIGHTEENTH CENTURY: A BEAUTIFULLY ATTIRED DOLL IN WALKING DRESS.

German writer, cited by Herr von Boehn, asserts that "women who have not played much with dolls in their childhood are distinguished in their maturity by low taste in matters of art and especially by lack of feeling." Without going quite so far as this, Herr von Boehn himself is supported by common experience and observation when he writes: "The moment of illusion, the auto-suggestion, the self-deception—whatever it may be called—is so powerful that the child looks upon the doll of its choice as a living part of itself, and takes it to its heart with a passion which is but the greater the uglier the actual object is in reality."

There are few human creatures (and they not the happiest) who do not retain, throughout life, dolls which are perhaps none the better for losing the simple anthropomorphic forms of infancy.

As for the animated doll, or puppet, it has had many distinguished devotees, and there are those who hold that it affords a purer form of histrionic art than the flesh-and-blood theatre can achieve. Dr. Johnson considered "Macbeth" "much more impressive in the puppet theatre than on the regular stage"—a very remarkable judgment, for "Macbeth," from a purely theatrical point of view, is generally considered the best "acting" tragedy of Shakespeare. It is a curiosity of literary history that "Faust" was almost certainly suggested to Goethe by the puppet theatre, in which the story of Faust was a stock theme and which was one of Goethe's

favourite diversions throughout his life. Hans Sachs wrote copiously for the doll-actors, and Haydn composed a number of operettas for them; while George Sand was what would nowadays be called by the vulgar a puppet "fan." Mr. Bernard Shaw claims for the puppet performance "an intensity to which few actors can pretend, an intensity which imposes on our imagination like those images in immovable hieratic attitudes on the stained glass of Chartres Cathedral, in which the gaping tourists seem like little lifeless dolls moving jerkily in the draughts from the doors, reduced to sawdusty insignificance by the contrast with the gigantic vitality in the windows overhead." It is entirely consistent with this dramatic theory that Mr. Shaw's own characters often resemble jerky mannequins rather than human beings. Surfeited with slices of life, dramatists of the nineteenth century (writes Herr von Boehn) "greeted the puppet stage because it excelled the regular theatre in pure simplicity. Not the living actors, they opined, only the marionettes, were capable of expressing poetry without a distracting wilfulness; the human stage prohibits this, the puppets never. The marionette is naught but the expression of the artist's idea; the actor is always a man, and only too often his personality seems to place an obstacle in the way of true expression of a thought." It is for these reasons—whether they be convincing or not—that the dramatic creed of Mr. Gordon Craig seeks, in some measure, to dehumanise the actor; and in the "advanced" experimental theatre of to-day, especially in Russia, bold experiments



MADE IN THE EIGHTEENTH CENTURY, WHEN DOLLS, ESPECIALLY IN FRANCE, BECAME MUCH MORE ELABORATE AND WERE OFTEN EXQUISITELY DRESSED: A DOLL'S SUNSHADE OF RED SILK.

are being made in this direction. We even learn that attempts are now being made to de-puppetise the puppet: thus "in the Dessau Bauhaus experiments are being made with constructivist absolute marionettes, which consist only of abstract spatial forms created by means of wires, celluloid balls, rings and beads." Not knowing what an abstract spatial form may be, we refrain from speculation as to the future of these latest recruits to the stage.

Dolls and puppets, then, are not mere toys for the undeveloped mind, but have their place among the creative arts: and the story of their evolution therefore does not lack variety of material. Herr von Boehn traces their history with a Teutonic thoroughness which does the utmost credit to his industry, even if it does not always make for jocund reading. This book abounds in information, and there is no aspect of his subject which the author has neglected: but it has, in excess, the air of a patient and somewhat joyless compilation, and we miss any real swing or vivacity of narrative. Too often we are reminded of the doctorate-thesis, and we suspect that it would have been more attractive as a book, though perhaps less exhaustive as a "contribution," if its enormous bibliography had been less conscientious.

Artificial, dimensional imitations of objects and creatures are of incalculable antiquity; but images on a reduced scale—which apparently mean nothing even to the most intelligent of animals—mark a great advance in the primitive creative instinct. It was natural that

the oldest of these "dolls" should be associated with religion and magic. Ancestor images—known to every school-boy as a familiar feature of the Roman household—were probably the oldest form, but fetishes and votive and funeral images had a long reign all over the world. The funeral image probably took the place of human sacrifice, and was a happy substitute from more points of view than the humanitarian, since we are indebted to it for such treasures as the Tanagra figurines and the mortuary masks of Tutankhamen and other Egyptian kings. Figures in wax and other vulnerable material played, as everybody knows, a considerable part in mediæval black magic, and to this day unpopular persons are "burnt in effigy," while Guy Fawkes serves a sentence of perpetual maltreatment. It was long before the artificial figure in miniature lost its sacred or sinister attributes, and,

consequently, it was not until comparatively recent times that the doll came into common use as a mere toy. Once started on that career, however, it had an enormous vogue, which shows no signs of diminishing. By the seventeenth century, a vast amount of art and ingenuity was being expended both on dolls and dolls' houses, many of which were of the most elaborate and costly craftsmanship. Dolls served commercial as well as æsthetic purposes, for they were largely used as fashion models by dressmakers and perruquiers, and this branch of the family, no doubt, still survives in the tailor's dummy and the waxen model of the hairdresser's window. It was not until the nineteenth century that the output of dolls became industrialised on a large scale, principally in Germany, which for long had no rival in replenishing the earth with children's children. Simultaneously with this "rationalisation" of manufacture came the many mechanical improvements which are now so familiar—the jointed limbs, the closing eyes, speech, and many similar effects of naturalism. All these refinements reflect much credit on the resourcefulness of their inventors, but we doubt whether they have added much to the joys of childhood. We like to think that some touselled rag or some battered wooden fragment, scarcely recognisable as of human shape, is still, to many an infant mother, the apple of her eye, far dearer than all the sophisticated products of France or Germany. However, dolls to-day exist for the drawing-room as much as for the nursery, and Herr von Boehn discusses with unabated erudition their modern uses as objects of decoration.

(Continued on page 600.)



TOYS OF THE SIMPLEST PATTERN: LITTLE CLAY DOLLS FROM GERMANY, OF THE FOURTEENTH TO FIFTEENTH CENTURIES.



WITH FUR CLOTHES PREDOMINATING, SINCE THE DRESS IS BASED ON THE DRESS OF ADULTS: ESKIMO DOLLS.

* "Dolls and Puppets." By Max von Boehn. Translated by Josephine Nicoll. With a Note on Puppets by George Bernard Shaw. With Thirty Plates in Colour and 464 other Illustrations. (George G. Harrap and Co.; 30s. net.)



A GREAT PAINTER'S IMPRESSION OF THE "HOUSE": A LAVERY SKETCH.

THE HOUSE OF COMMONS, FROM A SKETCH BY SIR JOHN LAVERY, R.A.

BY PERMISSION OF THE OWNER, BRENDAN BRACKEN, ESQ., M.P.

This brilliant picture by Sir John Lavery was shown, with numerous others, in an exhibition of sketches by the artist, including sketches of a Court, at Messrs. Colnaghi's Gallery, 144, New Bond Street. The subject, a crowded scene in the House of Commons, is one of topical interest at the moment, since the reopening

of Parliament is fixed for next Tuesday, October 18. It may be of interest to recall that Sir John Lavery, one of the most distinguished artists of our day, was knighted in 1918 and became an R.A. in 1921. He was born in Belfast in 1856, and received his art training in Glasgow, London, and Paris.

The Magic City Founded on Gold.

IN the light of its discovery as the world's greatest gold-field, as recently as 1886, the city of Johannesburg has, for many years, been thought of merely as a mining town. A surprise, however, awaits the newcomer to this metropolis of Southern Africa. In its brief history of less than fifty years it has grown into a modern city in every sense of the word. The picture reproduced on these pages was taken in the very heart of Johannesburg; with the General Post Office on the left and the magnificent Town Hall on the right. The buildings which appear in the middle distance are portions of old Johannesburg, and hardly convey a suggestion of the more modern structures which have been erected in the past decade. This impression of Johannesburg, however, is of interest as it shows the layout of the southern portion of the city, ending in the sand dumps of some of its gold-mines, with its far-flung suburbs extending to the skyline. The mountains of sand known as "The Dumps" extend in a long line of fifty miles or more to the West, lying east to west. The municipal boundaries of present-day Johannesburg extend to a radius of more than six miles from the central Post Office, and it has an area of 82 square miles, populated by approximately 350,000 souls. The rateable value of the city now exceeds 62 millions sterling. In its layout it enjoys the advantage of wide parallel streets which greatly facilitate traffic regulation, and, incidentally, give the whole of its business and residential areas a remarkable spaciousness and airiness. It is a city equipped with every modern institution, including one of the finest universities in the world, splendid medical services, well-organised transport facilities, an excellent system of municipal administration, and, on the lighter side, ample facilities for both indoor and outdoor amusement and recreation. It has its turf clubs, its country clubs, sporting institutions, including field sports, golf, bowls, tennis, etc. The city is situated in a series of picturesque valleys and ridges, which conforms to its original name, the Witwatersrand—in other words, "The Ridge of White Waters." In its suburban development the most has been made of the topography of the place, and the beauty of its private mansions and villas and gardens is a revelation to the newcomer who mentally pictured the city as a mining town located on the plains. To the visitor, however, perhaps the greatest recommendation of the city is the glory of its climate. It is situated at an altitude of 5800 feet on what is known as the High Veld of the Transvaal, and it enjoys an average annual sunshine of 3550 hours, or approximately 9½ hours a day in winter and just over 8 hours a day in summer. Its climatic conditions are always tempered by the sparkling High Veld air, and warm days are invariably followed by cool, invigorating nights. Apart from the interest of its vast gold-mining industry, which at the present time is producing approximately 45 per cent. of the world's output, and since 1886 has produced gold to a total value of over one thousand millions sterling, the city of Johannesburg is becoming more widely known as a health and residential centre; and any of our readers who are interested in this metropolis, either from a travel or residential point of view, can obtain full information on application to the Director, Publicity and Travel Bureau, South Africa House, 73, Strand, London, W.C.2.



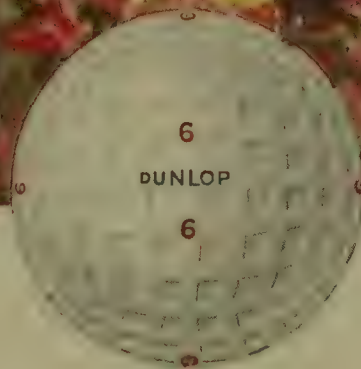
THE VERY HEART OF JOHANNESBURG: THE MODERNITY OF THE METROPOLIS OF SOUTHERN AFRICA, WITH "THE DUMPS" BEYOND.



BY APPOINTMENT
MOTOR CAR TYRE
MANUFACTURERS
TO H.M. THE KING



BY APPOINTMENT
RUBBER TYRE
MAKERS TO H.R.H. THE
PRINCE OF WALES



C.F.H.

For the perfect drive

Notes for the Novel-Reader: Fiction of the Month.

EDGAR ALLAN POE is supposed to have deduced the plot of "Barnaby Rudge" from its opening sentences, but even he would have been puzzled to know what "Lark Ascending" was about if he had been given no more than the title. Actually, Miss Mazo de la Roche's story tells how a party of four Americans left their New England home and settled in Sicily. They go for a holiday; they seem likely to stay (or at least two of them do) for a lifetime. They had formed ties and grown roots in the pleasant town of Tramontana. Some of the ties—notably that between Fay Palmas, the Saltport baker's romantic widow, and Montleone, the realist Sicilian Count—had snapped; some of the roots—Purley Bond and Rosie remained Americans to the last—had been pulled up. But the Sicilian Expedition had been a turning-point in all their lives.

Not much about "a lark ascending" in this, you may say. Yet the title is not altogether un-descriptive. The characters are troubled about many things: ways and means, affairs of the heart, problems in ethics and æsthetics. But the story, or rather the mood in which it is written, is deliciously care-free; it soars and sings with irrepressible light-heartedness.

It is, perhaps, the most cheerful novel in the month's list. "The Strange Adventures of Jonathan Drew," a long, picaresque story of America in the eighteen-twenties, is also robust and sanguine in tone. But that is partly because Jonathan (he had almost as many names as adventures) was a man whom nothing could cast down. He was made of the toughest fibre, and he bore a charmed life. No one else, I think, could have survived those three years of continual hardship and danger, years in which breath-taking incidents follow each other so swiftly that a marriage and the death of a dearly-loved wife are soon lost sight of. There is something slightly mechanical in the promptness with which Mr. Ward announces a new "turn" directly the last is finished; but one cannot deny that the turns are thrilling and amazingly varied.

"Butler's Gift," too, is a novel which, differently treated, might have been very depressing. Ireland in "the troubles": what a gloomy setting! And Kilmartin might easily have proved an Irish Haworth, so repressive were the Rev. and Mrs. Palliser, so frustrated their children—all, that is, except the bone-lazy Dee, and he was always dabbling in politics. No wonder Philip Silver, the English cousin, and paying guest at the Rectory, felt he must intervene in the affairs of this unhappy family. They did not resent his plain-speaking: they were thankful to have someone to complain to, and, as they knew how to make their grievances amusing, Philip grew strongly attached to them. His visit had as few dull moments as Mr. Hare's book has dull pages, and though it ended in an absurd fiasco, he did not feel he had wasted his time. Mr. Hare is to be congratulated on this sprightly and entertaining book; incidentally, it tells us far more about Ireland than many novels with greater pretensions.

"The Ladies' Road," too, is illuminating about that distressful country, but Miss Hinkson's method of approach is much less direct. She steeps her reader in the Irish scene until he feels he is soaking in its atmosphere through the pores of his skin. A very damp atmosphere: how often the wet interfered with lawn-tennis at Winds and at Coppagh! Sad at any time, the war made these country houses still sadder; the Ladies' Road was almost as painful for wives and sisters in Ireland as was the Chemin des Dames for their husbands and brothers in France. The book is charged with the emotion of reminiscence, with poignant memories of happier days. Miss Hinkson's style is marked by restraint and understatement; what she shows us is not the keen edge of sorrow, but the gradual eclipse of happiness. It is a beautiful story, a little lacking, perhaps, in vitality.

"Ebb and Flood," on the other hand, abounds in coarse, vigorous, upthrusting life. Mr. Hanley's scene is Liverpool, and his chief characters three growing lads who work in the Docks. Michael Coudron is their acknowledged leader. Not the sort of boy who would win a prize at Sunday School, he is on the whole a likable fellow; and

his taste in recreations, though far from innocent, is less morbid than that of Burns, the most neurotic and imaginative of the trio. Perhaps Coudron would have been wilder had he not felt a sense of responsibility towards his widowed deaf-and-dumb mother. Even so, censorious neighbours thought him an undutiful son, and their criticism, reinforced by his friend's suicide, worked in him something like a change of heart. "Ebb and Flood" is strong stuff, but somehow bracing, antiseptic, and salutary. Mr. Hanley is to be congratulated on it.

Miss Agnes Mure Mackenzie starts her story, "Between Sun and Moon," with a party of Jacobites escaping from Scotland in 1746, and we follow the doings of one, Eneas—first among relations in France, afterwards as tutor in a friend's household. The opening scenes suggest the hurry

of the fugitives, who are introduced casually as men not to be met with again; yet there is nothing in the book more impressive than the taking of the sacrament by these men before they set out on their dangerous journey. The account of the journey has excellent touches: "The day went on in an even weariness of fine rain." Later descriptions become more elaborate, but as pictures to the mind they are less satisfactory. Nevertheless, in France the story gains vividness and the people are distinct personalities. Eneas's exile begins pleasantly; it ends in a complication of mistakes, of confessions, and tragedy.

"Jubilee" is the story of fifty years in the life of Martha Statt, first nursemaid and finally housekeeper in the home of Mr. and Mrs. Pardew. She was an exemplary servant, faithful to her employers and devoted to their children—even to the firstborn, Richard, who (thanks to his father's severity) turned out so unsatisfactorily. Romance, in the figure of a handsome soldier encountered in the Park, entered her life, but was cruelly snatched away. Thenceforth she lived for her employers and her relations—a self-sacrificing but not a dull or drab existence. She deserved a peaceful old age: my one complaint against this interesting, well-told story is that she was not allowed to enjoy it.

M. Jean Damase has shown courage, for though, unlike some authors, he does not re-tell the story of Christ's life, he borrows it for the central incident of his book. "Pilate's Wife" is a tale of modern Syria: the French Governor, confronted by a wandering prophet whom the local authorities, religious and secular, wish him to punish, hands him over to them, little dreaming that the poor wretch would be burned alive. The historical associations of the tragedy are thoroughly appreciated by Captain Godillard, a member of the Governor's staff, for, when not making love to the Governor's wife, his chief interest was archaeology; he was an intelligent and civilised young man, equally capable of frivolity and seriousness; and the same can be said of the author of the story.

"Valiant Dust" takes us to North Africa. In the ranks of the Foreign Legion are three Englishmen, one a renowned boxer and heir to a great estate. How he found his way into Makazzen, the forbidden territory of the Kaid, and discovered there a countrywoman very dear to him and in deadly peril, is only part of this exciting and romantic story. Mr. Wren has plenty of cards up his sleeve, and he plays them with skill, if almost too lavishly.

The stories in "Contango" are like links in a chain—a wide-flung chain that stretches from the Far East to Hollywood and drops down into the jungles of South America. And it is a well-forged chain: each of the incidents, so curiously connected by Fate, is rounded and complete in itself. Mr. Hilton shows an intimate knowledge of the world, indeed, of many worlds—the film star's, the business man's, the gigolo's—with the same mastery does he describe the complicated incident which lost Gathergood his job as English agent in Cuava, and the simple, romantic motions which ultimately

made poor Miss Faulkner look so ridiculous. He is a virtuoso of the first order, and his book is to be recommended to readers whose feelings are not too easily wrung.

Mr. Mostyn's guests were so strange that one cannot be surprised at his murder. Mr. Brady conceals his motive most cleverly; since so many people had obvious reasons for wishing their host dead, it seemed absurd to look beyond his immediate circle of friends for the criminal. There are several good touches in "The House of Strange Guests." "The Murderer of Sleep" was not, as the title of the book suggests, a noisy man: on the contrary, he did his work extremely quietly. The river helped him, though ultimately it helped to give him away. Even if the reader guesses his identity, he will still want to know how Mr. Milward Kennedy's original and imaginative detective story ends.



A PERSONALITY WHOSE VOICE IS KNOWN TO MILLIONS: MR. CHRISTOPHER STONE, OF WIRELESS FAME, WHO IS NOW WRITING IN "THE SKETCH" ON RADIO AND GRAMOPHONE MATTERS. The voice of Mr. Christopher Stone is known to millions of listeners-in. Now he is to be read by hundreds of thousands, for he is to write regularly for that most popular of all mid-weekly papers, "The Sketch." Obviously, his articles will deal with radio and gramophone matters, and will be in his inimitable manner. The first will be in "The Sketch" dated October 19.

Caricature by Fred May. Reproduced by Courtesy of "The Sketch."

BOOKS REVIEWED.

- Lark Ascending. By Mazo de la Roche. (Macmillan; 7s. 6d.)
 The Strange Adventures of Jonathan Drew. By Christopher Ward. (Gollancz; 8s. 6d.)
 Butler's Gift. By Martin Hare. (Heinemann; 7s. 6d.)
 The Ladies' Road. By Pamela Hinkson. (Gollancz; 7s. 6d.)
 Ebb and Flood. By James Hanley. (The Bodley Head; 7s. 6d.)
 Between Sun and Moon. By Agnes Mure Mackenzie. (Constable; 7s. 6d.)
 Jubilee. By Jeffery Marston. (Geoffrey Bles; 7s. 6d.)
 Pilate's Wife. By Jean Damase. (Duckworth; 7s. 6d.)
 Valiant Dust. By P. C. Wren. (Murray; 7s. 6d.)
 Contango. By James Hilton. (Benn; 7s. 6d.)
 The House of Strange Guests. By Nicholas Brady. (Bles; 7s. 6d.)
 The Murderer of Sleep. By Milward Kennedy. (Gollancz; 7s. 6d.)

HAVOC CAUSED BY NATURE AND BY MAN: A PAGE OF DISASTERS.



AFTER THE GREAT HURRICANE IN PORTO RICO IN WHICH SOME 200 PEOPLE WERE KILLED: INHABITANTS OF A DEVASTATED VILLAGE NEAR SAN JUAN CLEARING THE WRECKAGE.

On the night of September 26, a hurricane of devastating force struck the island of Porto Rico, the United States possession in the West Indies, and at times the wind reached a velocity of 120 miles an hour. According to the Governor's first estimate, some 200 people were killed and at least 1000 injured. The disaster was described as worse than that of 1928, when damage was done to the extent of £17,000,000. The recent hurricane lasted for four hours, and there were scenes of

(Continued on right.)



HURRICANE HAVOC IN THE CAPITAL OF PORTO RICO: REMAINS OF THE FERRY TERMINUS OFFICES BLOWN TOWARDS THE SHORE OF THE BAY BELOW.

terror in San Juan, the capital, where people left their beds and took shelter where they could to escape flying wreckage. In San Juan alone about 800 houses were said to have been unroofed. The electric power and water supply were interrupted, and the town was without water, light, or telephones. Later news stated that the entire fruit and coffee crops had been destroyed. Several small outlying towns also suffered severely.



FLOODS IN HARBIN THAT CAUSED IMMENSE DAMAGE AND BROUGHT TRADE TO A STANDSTILL: THE HONGKONG AND SHANGHAI BANK SURROUNDED WITH WATER.

These photographs, just to hand, are accompanied by a correspondent's letter of August 24, in which it is stated: "Harbin, the commercial centre of Manchuria, has been visited by an unprecedented flood inundating three-quarters of the town. Over 50,000 persons have been rendered homeless. The damage runs into tens of millions of dollars. Trade is at a standstill, as railway communication is completely cut off, and most business houses have their premises flooded."



A DISASTER THAT RENDERED OVER 50,000 PEOPLE HOMELESS: THE NATIVE QUARTER OF HARBIN DURING THE FLOOD—HOUSES CRUMBLING AND BOATS IN THE STREETS.

Administrative offices are all shut, for their lower floors are covered with water. Similar conditions prevail with the principal foreign and Chinese banks. The palatial building of the Hongkong and Shanghai Bank, Great Britain's foremost financial institution in the Far East, has equally suffered. All open spaces are filled with refugees, and cholera is in their midst. The water has begun to subside, but it will take weeks before the town becomes dry again."



AN ECHO OF THE SACCO-VANZETTI CASE: JUDGE THAYER'S HOUSE WRECKED BY AN EXPLOSION BELIEVED TO HAVE BEEN CAUSED BY A BOMB.

At Worcester, Massachusetts, just before dawn on September 27, the house of Judge Webster Thayer, who in 1927 presided at the famous trial of Sacco and Vanzetti, was wrecked by an explosion, attributed by the police to a bomb. The judge, who is seventy-four, suffered from shock, but was otherwise uninjured. His wife, however, was buried under wreckage, and was sent to hospital, along with a maid, suffering from shock and lacerations.



EFFECTS OF THE CALIFORNIA CLOUD-BURST THAT CAUSED A MOUNTAIN FLOOD AND OVER NINETY DEATHS: A LOCOMOTIVE SWEEPED FROM THE RAILWAY LINE.

Late at night on October 1, a huge torrent caused by a cloud-burst rushed down a narrow canyon near Bakersfield, California, in a wall of water 40 ft. high. It swept away fifteen bridges and part of a railway track. The engine and seven trucks of one goods train, and the engine of another, were tumbled off a trestle bridge into the canyon. Later, it was stated that 80 bodies had been found, and 13 other persons had been given up as lost.

THE PRINCES IN SWEDEN: ACTIVITIES OF AN UNOFFICIAL VISIT.



PRINCESS INGRID AT THE WHEEL: HER ROYAL HIGHNESS DRIVING PRINCE GEORGE TO UPPSALA, WHERE THE UNIVERSITY AND THE CATHEDRAL WERE VISITED.



THE ROYAL VISIT TO WORKING-CLASS FLATS IN STOCKHOLM: PRINCESS INGRID AND PRINCE GEORGE WITH CHILDREN IN THE COMMUNAL NURSERY.



AFTER A FLIGHT THROUGH SNOW AND STORM: THE PRINCE OF WALES AND PRINCE GEORGE AT THE TIMBER AND PULP WORKS OF THE KORSNAES COMPANY, AT GAELVE.



THE ROYAL PARTY LEAVING UPPSALA CATHEDRAL: THE PRINCE OF WALES AND THE CROWN PRINCE OF SWEDEN FOLLOWED BY PRINCE GEORGE AND PRINCESS INGRID.

Both the Prince of Wales and Prince George had a busy time during their stay in Sweden, private and unofficial as it was: such photographs as those here reproduced bear witness to the varied nature of their activities. With regard to them, we give the following notes. Their Royal Highnesses' inspection of modern flats erected in the southern part of Stockholm for working people took place on October 6, and included a call at the communal nursery and the gymnasium. They were accompanied by Princess Ingrid. The visit to Uppsala was paid on the 8th, when a tour of the University was made and the Cathedral was visited. The Prince of Wales motored from Stockholm with the Crown Prince; Prince George went in a car driven by Princess Ingrid. On the 5th



THE PRINCE OF WALES INAUGURATING THE NEW GOLF-COURSE OF THE COUNTRY CLUB AT KEVINGE, NEAR STOCKHOLM: HIS ROYAL HIGHNESS DRIVING THE FIRST BALL.



THE PRINCE AND AN ANDRÉE RELIC: INSPECTING THE BALLOONIST-EXPLORER'S STOVE AT THE PRIMUS WORKS.

the Princes flew to the Gaelve timber and wood pulp districts in the flying-boat "Soedermanland," although there was considerable snow and the weather was stormy. They viewed the Korsnaes Company's vast works, seeing the saw-mill and also the sulphite and sulphate pulp mills and by-product plants at Karskär. On the 7th the Prince of Wales opened the new golf-course of the country club at Kevinge, on the outskirts of the capital, making an excellent drive. During a visit to the Primus works, the Prince was particularly interested in a stove used by the ill-fated balloonist, Andrée, who flew from Dane's Island, Spitzbergen, on July 1, 1897, hoping to reach the North Pole, but perished on White Island, where relics of him were found on August 6, 1930.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



SIR EVERARD IM THURN.

Colonial Governor, explorer, anthropologist, and naturalist. Died October 8; aged eighty. Author of books and other scientific works on British Guiana, Ceylon, and the South Seas. Appointed Governor of Fiji, 1904. President of the Royal Anthropological Institute, 1919-20.



DR. FLORENCE STONEY.

Died October 7; aged sixty-two. A pioneer in X-ray and ultra-violet light treatment; also a pioneer in gaining permission for medical women's work in the war. Served in a women's hospital unit at Antwerp during the bombardment of that city.



LADY HOUSTON.

Is showing her customary patriotism in making herself entirely responsible for the finance of the Everest Air Expedition, which, under Lord Clydesdale as chief pilot, is receiving the strong support of the Air Ministry and the India Office.



LORD CLYDESDALE.

Appointed chief pilot of the Everest Air Expedition, which is being undertaken for the sake of British prestige in India and elsewhere. Described the projected flight over Mount Everest as the "only remaining original flight really worth while."



A QUEEN VOTING: HER MAJESTY QUEEN ELISABETH AT THE POLLING-BOX DURING THE COMMUNAL ELECTIONS IN BRUSSELS.

In view of the fact that Queen Elisabeth voted in the communal elections in Belgium, it is interesting to recall that, when it comes to the parliamentary elections, the only women who may vote are widows (not re-married) of soldiers killed in the Great War; widows of Belgian citizens killed in the war, or their widowed mothers; widowed mothers of bachelors killed in the war; and women who were political prisoners during the enemy occupation of Belgium.



MR. WINSTON CHURCHILL CONVALESCENT: HIS REMOVAL FROM THE NURSING HOME TO HIS LONDON FLAT.

Mr. Winston Churchill, who, it will be recalled, suffered a relapse while recovering from an attack of paratyphoid, and had to go to a London nursing home for a while, was removed to his flat by ambulance on October 10. As our photograph shows, he seemed very cheerful, and he was able to smoke a cigar. Later his doctors stated that his progress continued to be entirely satisfactory, but that he would be confined mainly to bed for some time.



THE AGREEMENT TO NEGOTIATE ON THE IRISH LAND ANNUITIES QUESTION: MR. DE VALERA AND MR. THOMAS AT THE DOMINIONS OFFICE.

At a meeting at the Dominions Office on October 5, it was arranged that formal negotiations on the Irish Land Annuities dispute should begin between representatives of the Government of the United Kingdom and the Government of the Irish Free State on October 14. The Free State delegates approved at a meeting of the Free State Cabinet in Dublin are Mr. de Valera, Mr. S. MacEntee, Minister of Finance, Mr. Geoghegan, Minister of Justice, and Mr. C. Maguire, Attorney-General.



FLYING OFFICER A. W. B. PAGE.

When an R.A.F. Vickers "Virginia" bomber made a forced landing at Compton, near Godalming, on October 7, four of its occupants escaped by parachute. Pilot Officer B. H. Gully and Flying Officer A. W. B. Page were killed. Both officers remained with their machine until the crew jumped by order. Pilot Officer Gully was at the controls when the crash came. Flying Officer Page jumped at the last moment, but was too near the ground for his parachute to open.

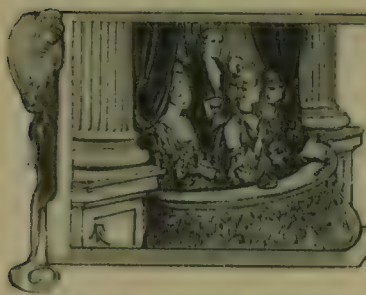


THE LADIES' AUTUMN FOURSOMES AT RANELAGH: THE WINNERS—MRS. V. G. DAVIES (ROYAL MID-SURREY) AND MISS M. LAKE (WORTHING). That exceedingly well-organised and popular event, the "Bystander" Ladies' Autumn Foursomes Tournament at Ranelagh, was won by Mrs. V. G. Davies and Miss M. Lake, who beat Mrs. Dicker and Miss K. Timberg in the final by one hole.



M. MAISKY, THE NEW RUSSIAN AMBASSADOR.

M. Maisky, the new Russian Ambassador in London, comes of a wealthy Jewish family. While he was a student in Imperial days, he was put under arrest for revolutionary activity. Later, turning journalist, he lived in London for several years, and he speaks English very well. After his return to Russia in 1917, he became in turn a Menshevik, fighting with the "Whites" against the Bolsheviks, and, after a letter of repentance, a member of the Communist Party.



The World of the Theatre.

By J. T. GREIN.



ABOUT "THE MERRY WIDOW."—MISS SACKVILLE WEST'S EDWARDIANS.—"DIZZY" IN A COMEDY.

"HULLO! old boy. Here to celebrate the silver jubilee of 'The Merry Widow'?" As I entered the Hippodrome I recognised a friend whom I had not seen for ages. "It is twenty-five years since last we met," he said—on the first night, June 8, 1907, as chronicled in John Parker's infallible "Who's Who." What wonderful memories then passed through my mind! All of a sudden the famous first night stood stark before me. I remembered the seductive notes of the overture; I saw Joe Coyne, the dandy-darling of the gods, acting to a storm of applause; I remembered a hush—the advent of Sonia was imminent: a young actress called Lily Elsie, whom a few musical-comedy patrons had seen in smaller parts, but the majority had never heard of. As she came on, lovely to behold in her bloneness, with a witching air of distinction, exquisitely gowned beyond my descriptive powers, we felt the magnetism of personality. There was something original about her, something more aristocratic than the average heroine of these lightsome plays. Her voice, too—a little voice, but rich in warm notes—fascinated us, and when she danced the Czardas the audience was completely under her sway. Such ovations, such showers of flowers, such oratorical fireworks, such surging of

Except for the changes in the cast, the show is exactly "as you were" five and twenty years ago; as for the music, irresistibly suave, spirited, and orchestrated by a master of his art and craft, it bears the impress of everlasting youth.



"MIRACLE AT VERDUN," AT THE EMBASSY: THE WAR DEAD, RISEN FROM THEIR GRAVES, FORM THEMSELVES INTO A RAGGED COMPANY AND MARCH TOWARDS THEIR HOMES IN FRANCE AND GERMANY.

"Miracle at Verdun," which is by the late Hans Chlumberg, is being presented at the Embassy Theatre, Hampstead. That it will come to the West End later seems certain. It is a bitter satire which aims at exposing the futility of war. French and Germans who died fighting at Verdun rise from the grave and march to their homes. When they arrive there, they find that the world has no place for them; and when they appear before a conference of the Powers they are bidden to return whence they came. This order they obey. The English version is by Edward Crankshaw. In the foreground of the photograph is the steel-helmeted German commanding officer; beside him is the French commanding officer. The piece was first seen in Leipzig in October 1930.

It was inevitable that Miss Sackville West's novel "The Edwardians," should be annexed to the stage. Such best-sellers are a great temptation to the theatrical manager, because he reckons, not without reason, that the very title and origin of the play will supply him with an audience eager to see the dramatic reincarnations of the characters with whom they have become so familiar, often so interested in, through the book. And let me say at the outset that Miss Dorothy Black, that brilliant young actress, has

when I read the novel with great interest, I felt that if it were adapted, as it undoubtedly would be, the various elements that constituted the story would, in stage form, rather create the impression of lay figures than of live people. Even in the study I felt that the three leading characters, Sebastian the Duke, Viola, his sister, and Anquetil, the explorer, were not breathing, palpitating, red-blooded realities, but interesting automata very cleverly manipulated by the authoress. Or, to put it differently, I saw a series of pictures drawn in a lifelike way, but only animated so long as the novelist galvanised vitality into them. In fact, no sooner had I finished the book (and relished the neatness of its descriptive style) than it sank down into my memory in faint recollection—a jigsaw puzzle instead of a picture of phases of life strongly painted in sapful colours. On the stage that became still more apparent. The canvas was interesting and well coloured; but the glow of life was not there—not in the dialogue, not in the characters, nor could it be brought about by the actors despite all their efforts. I think that, on the whole, this feeling prevailed in the little, newly-opened home of the Croydon Repertory Theatre, a wonderful burgeon of the Little Theatre movement due to the enterprise mainly of Miss Nancy Allen, Miss Baylis's clever, artistic henchman at Sadler's Wells, and Mr. J. Baxter Somerville. The audience was undoubtedly most interested, but in the applause there was not that vibration caused by great dramatic impact. As I write, negotiations are in progress to transfer "The Edwardians" forthwith to a West-End theatre. It will then be interesting to watch how the audiences will receive it.

Remembering the full portraiture in L. N. Parker's play and the great characterisation of Maurois, "Dizzy," at the Westminster, strikes one as a quaint jumble of odds and ends—circumstantial odds marking the period more or less, and unimportant ends which encumber the very thin action. To weight his scales, the author, Mr. Thomas Pellatt, loads his dialogue with a mass of redundant and grandiloquent parlance out of proportion, with the result that we feel at the end that we have heard much and learned little. The very prologue (1836), in which we meet young Dizzy, proud, cheeky, in love with Caroline Vyse and turned out of Lord Wroxton's house, is superfluous. It is pictorial, but it leads nowhere. The actual play begins fifty-two years later! Dizzy is now an old, cantankerous *malade imaginaire*. But his craft and cunning, his diplomatic *flair*, have not left him, and so—apart from little interludes—we find him busy with the exposure of the adventuress who snared Caroline's dunderheaded nephew. The second act is almost totally devoted to the cross-examination of the spurious Countess—played with grand air by Miss Vera Poliakoff—and is reminiscent of Countess Keika's grilling in "Diplomacy." As if that were not enough, the process of exposure is continued in the last act, only to be lightened by a random visit of Schouvalov and the G.O.M., Mr. Gladstone, who here, for the benefit of Dizzy, delivers an antedated funeral oration on his great rival.

These intrusions were very cleverly portrayed and played by Mr. Boris Ranevsky and Mr. Eugene Leahy, and were the most amusing episodes of the evening. Here and there the dialogue is illuminated by a caustic saying in true Disraelian manner, but on the whole the play is dull, far too long, and the *amitié amoureuse* of the old man and Caroline too sketchily developed to arouse emotion. Miss Gillian Scaife did all she could with the part—a suave yet commanding woman of the period. As for Mr. Ernest Milton's Dizzy, he had his moments. In manner he was always aristocratic, and often all too resilient, despite his asthmatic complaint, now strangely falling into mannerisms of speech and demeanour. He was at his best in the scene when Dizzy became a kind of Sherlock Holmes. His conduct of the cross-examination of the Countess was exactly as Sherlock Holmes lives in the mind's eye—splendid comedy-acting with an undercurrent of mordant satire.



"STRANGE ORCHESTRA," AT THE ST. MARTIN'S: JEAN FORBES-ROBERTSON AS THE BLIND JENNY, LAURA COWIE AS THE BOARDING-HOUSE KEEPER WITH A PAST, LESLIE FRENCH AS JIMMY, AND CAROL REES AS LAURA.

"Strange Orchestra" is by Rodney Ackland. It provides Laura Cowie with one of the best acting parts of her stage career, and she gives a remarkable performance.

done her work with great skill, revealing a promising sense of the theatre. I understand that Miss West has expressed her entire satisfaction with the stage version, so, whatever the faults or qualities, they must be equally shared by the adapter and the original creator. Now, oddly enough,



"STRANGE ORCHESTRA," AT THE ST. MARTIN'S: OUTSIDE THE LOCKED DOOR OF THE ROOM IN WHICH THE HAPPY COUPLE HAVE TURNED ON THE GAS. The "happy couple" decide that life is so perfect that they will end it in divine harmony. Therefore, they lock their room-door and turn on the suffocating gas. The group here seen are Gordon (Clifford Bartlett), Esther (Mary Casson), Vera (Laura Cowie), George (David Hutcheson), Val (Robert Harris), and Freda (Nadine March).

Well, that first night marked an epoch in the history of musical comedy. It not only made Lily Elsie, it paved the way for a higher class of the genre than prevailed on the London stage; in fact, it marked the return to the operette, and for a long time it assured the preponderance of the Viennese operettes of Lehar, Strauss, and many others. "The Merry Widow" at Daly's ran for hundreds of nights, and, recalling the reception of this joyful revival, it may go on for a grand total of a thousand. If comparisons are avoided, as they should be, the present cast is one of all-round excellence. Mr. George Graves is an evergreen leader of the frolics, the gags, and the absurd gaiety. Miss Helen Gilliland is a charming Sonia, and Mr. Carl Brisson is the hero beloved of the fair.

BOOKS OF THE DAY.

AS one with considerable experience of what Cornish folk call "moving houses"—so much so that an old friend of mine used to complain of having to purchase a new address-book through the overflowing of entries under my name—I am interested in all forms of removal, whether on a domestic or a national scale. In prehistoric days, of course, when home might consist of a convenient cave, containing few goods and chattels not easily portable, the affair would be comparatively simple. Primitive man had even fewer impedimenta than the modern gipsy. Through the mists of antiquity, the anthropologist vaguely discerns enormous racial movements from land to land, or from continent to continent.

For the reasons indicated, I have been much intrigued by a bold theory put forward in "THE GREAT MIGRATION": The Origin of the Jewish People and Materials Toward the Solution of a World Problem. By J. Fitzgerald Lee, author of "Imperial Military Geography." With Chart (Skeffington; 15s.). Briefly stated, the theory is that, some 5000 years ago, ancestors of the Jewish race dwelt in Central America and migrated thence to North Africa, by way of North America, the Behring Sea, and Asia. The story of the Exodus as told in the Pentateuch, the author contends, embodies traditions of this tremendous journey. The Moses and Joshua of the Old Testament, he thinks, were namesakes of the original leaders, these names having been assumed by successive rulers, like the titles Pharaoh, Caesar, and Napoleon. "This is that migration," we read, "which took 'forty years long'; not a migration from Egypt to Palestine, a distance which the average camel could cover in forty hours."

Mr. Lee supports his proposition with an impressive array of recondite lore and ingenious argument, linguistic and ethnological, on the validity of which I cannot express an opinion, but it is all very fascinating and suggestive. He mentions, of course, the striking similarities, discovered by recent archaeological research, between the prehistoric relics of tropical America and those of ancient Egypt. That his book is a serious contribution to the problem of Jewish origins and racial connections may be gathered from a sympathetic, if somewhat guarded, benediction bestowed upon it by Canon F. Partridge, Prebendary of Chichester, who commends it to Semitic scholars.

Since Columbus and his day, America has been the goal rather than the starting-point of migrations. One famous example is considered, from an architectural point of view, in "THE HOMES OF THE PILGRIM FATHERS IN ENGLAND AND AMERICA" (1620-1685). By Martin S. Briggs, F.R.I.B.A. With 100 Illustrations (Oxford University Press and Humphrey Milford; 18s.). It is perhaps fortunate that this book appears at a time of financial stress in the States, otherwise the author's delightful photographs and pen-and-ink drawings of old English buildings might tempt American millionaires to buy them up and re-erect them at home, for comparison with survivals of colonial architecture which they inspired.

For American visitors to this country, the book should have a strong appeal, and it will provide them with fascinating goals of pilgrimage. Its purpose is "to trace the connexion between the framed and boarded houses of New England and similar buildings in those districts of south-eastern England from which the bulk of the Pilgrims came. . . . The architectural centre of gravity for our purpose lies in Essex." Although many books have described and illustrated the picturesque wooden houses erected in New England by the early seventeenth-century colonists, the present work is believed to be the first attempt to link them with their English prototypes.

The life-story of a famous American painter, who migrated both ways across the Atlantic, has been retold, with much new detail, in "GILBERT STUART." By William T. Whitley, author of "Thomas Gainsborough" and "Artists and Their Friends in England, 1700-1799." With seven Portraits (Harvard University Press, Cambridge, Mass., U.S.A.; 5 dols.). This biography of an artist largely remembered for his portraits of George Washington appears

appropriately in the year of the Washington centenary. It is of great interest, not only as giving a much fuller account of Stuart himself than any previous memoir, but also as a study of the art circles in which he moved, at various stages of his career, in England, Scotland, Ireland, and America. He was exceptionally unbusiness-like, it appears, even for an artist, extravagant, and "inexcusably negligent in his correspondence." Hence there was little biographical material in the form of letters, but Mr. Whitley has gathered many new facts by careful gleaning from eighteenth-century newspapers, consulted for his life of Gainsborough. Students of art history owe him gratitude for his painstaking work. He might, I think, have added a tabular list of Stuart's principal pictures and their present ownership.

Had Gilbert Stuart, as a rising young artist, remained longer in London, instead of returning to America, where he lacked the stimulus of competition with superiors, he would probably have won and kept a place in the first rank. "His popularity at the end of the summer of 1787," writes the biographer, "was greater than that of any portrait painter except Reynolds, Gainsborough, and Romney. Yet in a few weeks the whole fabric of his prosperity had vanished, he had been forced to give up his house in New Burlington Street, and had disappeared, no one knew where, apparently in an attempt to evade his creditors." It is suggested that he may have seen the inside of a debtors' prison. His mismanagement of his affairs persisted to the end, and, despite his success at Philadelphia and Boston, at his death (in 1828) his family was left poor.

In the house of art are many mansions, and, as a person of migratory habits, I am always willing to move from one to another if the change is for the better, and the new

who have more time and space than is available for a cursory review. They will have something to say, no doubt, on finding "the Praxitelean tradition" illustrated by a photograph of a shop-window figure of a nude lady, on wax and India-rubber. As I pass along Oxford Street on my morning bus, I sometimes see such goddesses of fashion being decorously draped by Mr. Selfridge's young men, but they have never caused me to suppose that I had discovered the missing Cnidian Aphrodite.

Having been nursed in the classical tradition, I naturally resent the accusation of interested motives made against its adherents in the mass. While the author is evidently sincere in his own aesthetic beliefs, he would, I think, be wiser to allow sincerity in his opponents. He refers to "the emotive twaddle" of archaeologists and professors, and charges classicists in general with a conspiracy of propagandism, from Renaissance times onward, to "boost" Greek art, because on the maintenance of its supremacy their own living depended. Such an attitude lays itself open to reprisals, and they might conceivably make the counter-charge that modernism is a conspiracy of humbug with similar motives. Personally, I do not think it is so, for the simple reason that modernist art is not popular, and therefore, presumably, not so profitable. The author dismisses popular sculpture with contempt, remarking that "it arouses no interest because it does not enlarge experience."

Mr. Wilenski leans heavily on this last phrase, which reappears in his epilogue, to justify the ways of modernism to man. Some might say, however, that what he terms an "enlargement of experience" is equivalent to an outraging of common sense, which attracts attention by its very audacity. It is not at first obvious how experience is enlarged by sculptures that suggest a reversion to the statotypous crudities of Palæolithic cave art. That there is really more in them than that Mr. Wilenski makes abundantly clear; but I rather feel that an art which requires such elaborate explanation to reveal its inner meaning, and seems, on the face of it, merely grotesque and repulsive, makes no wide appeal to humanity, and can never be more than a curious cult of esoteric symbolism, intelligible only to a narrow circle of devotees. "By their fruits ye shall know them."

Migrating now from prose to poetry, I find an apposite comment on modernist sculpture in "SONNETS OF LIFE." By Sir Leo Chiozza Money (Cobden-Sanderson; 4s. 6d.). Prefacing his own work with a scholarly essay on the evolution of this metrical form, the author offers a new and delightful "century of sonnets" (102, to be exact) which, as he puts it, "range over many aspects of human experience." They may even, I think, be said to "enlarge" the reader's experience without disturbing his mental equilibrium. Here, then, is the octet of a sonnet entitled "After Two-and-Twenty Centuries"—

Now we have proved old Phidias
a fool,
Praxiteles a dunce, and Michel-
angelo
A pious blunderer. Our modern
school
Has disapproved of Beauty; let
her go!
Now Aphrodite rises from the sea
Bloated, amorphous, much too
fat to sink,
And Hermes, herald of modern-
ity,
A grim baboon, suggests the
simian link.

Finally comes a book dealing with a very different art form, whose only link with modernist sculpture appears to be its use for poster purposes by the Underground Railways, which also employed Mr. Epstein to adorn their headquarters by "Day" and "Night." I refer to a new volume of the Little Craft Books, entitled "LITHOGRAPHY AS A FINE ART." By A. S. Hartrick, R.W.S., Vice-President of the Seneffelder Club. With sixteen Plates and some Diagrams (Oxford University Press and Humphrey Milford; 7s. 6d.). Mr. Hartrick first traces the history of lithography, with its fluctuations of

popularity and its chief exponents, and then proceeds to give practical instruction in technique. The book should stimulate artists to make more use of this resourceful medium, and the author's enthusiasm will communicate itself to his readers. C. E. B.



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A CARVED WALNUT CHAIR OF THE RESTORATION PERIOD, ACCORDING TO TRADITION, OWNED BY NELL GWYNN.

This walnut armchair is one of the highly enriched specimens made for royal palaces and a few great houses. According to a long-standing tradition, it belonged to Nell Gwynn; and it has peculiar features, notably a crowned woman's bust amid the ornament and couchant lions at the extremities of the arms.

By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

abode is more attractive, spacious, and generally satisfying. I cannot pretend, however, to be strongly drawn towards the kind of art extolled and pictured in "THE MEANING OF MODERN SCULPTURE." By R. H. Wilenski. With thirty-five Illustrations (Faber and Faber; 10s. 6d.). This is a highly controversial work, defined in the sub-title as "an essay on some original sculpture of the present day, together with some account of the methods of professional disseminators of the notion that certain sculptors in ancient Greece were the first and last to achieve perfection in sculpture."

Mr. Wilenski is an able critic of high repute, and his exposition of the modernist sculptor's ideals and principles is extremely interesting, while his provocative attack on the older school and what he calls "the Greek prejudice" is obviously based on extensive study. I can see that his contentions call for careful investigation by scholars



THE TREASURE OF LAST WEEK AT THE VICTORIA AND ALBERT MUSEUM: "AUTUMN"—A MEISSEN PORCELAIN TABLE GROUP.

This group is an example of the elaborate models made for table decoration during the period when the fashion for porcelain was at its height, about the middle of the eighteenth century, and is part of a series of the Four Seasons. The custom of using the material in this way was a continuation of an earlier one in which wax or sugar models were grouped on banquet-tables. The piece shown is from the design of Johann Joachim Kaendler (b. 1706; d. 1775), chief modeller at the Meissen factory from 1731 to 1775, and the creator of this type of porcelain art. The height is 11 inches.

By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

REMBRANDT IN "UNDRESS": DRAWINGS IN A FORTHCOMING SALE.

DRAWINGS REPRODUCED BY COURTESY OF ANT. W. M. MENSING ET FILS, AMSTERDAM.



A VIEW OF THE VILLAGE OF DIEMEN, NEAR AMSTERDAM, IN SEPIA; SHOWING ON THE LEFT A CHURCH WITH A SPIRE, AND ON THE RIGHT A FARM WITH A BARN. (15.5 CM. BY 28.5 CM.)



DANIEL INTERPRETING NEBUCHADNEZZAR'S DREAMS: A SEPIA DRAWING WHICH PROBABLY DATES FROM 1634. (18 CM. BY 23 CM.)



A SCENE FROM A PASTORAL ROMANCE: A LADY DRESSED AS A SHEPHERDESS, A FLUTE-PLAYER, AND AN OLD WOMAN. (20 CM. BY 18 CM.)



THE TURNING AWAY OF HAGAR: A DRAWING REMARKABLE FOR THE INTENSE REALISM OF ABRAHAM'S GESTURE—PROBABLY EXECUTED BETWEEN 1640 AND 1645. (17.5 CM. BY 27.5 CM.)



POPILIUS LENAS, THE ROMAN AMBASSADOR, DRAWING A CIRCLE ROUND KING ANTIOCHUS EPIPHANES AND DEMANDING A DECISION BEFORE THE KING STEPS OUTSIDE IT: A DRAWING WHICH PROBABLY DATES FROM 1653. (MEASUREMENTS—18.5 CM. BY 28.5 CM.)



A PORTRAIT OF SHAH JEHAN, PROBABLY COPIED BY REMBRANDT FROM A BOOK OF PERSIAN MINIATURES SOLD BY HIM IN 1656. (22.5 CM. BY 17 CM.)

The Rembrandt drawings here reproduced form part of the collection of Dr. W. R. Valentiner, which, we learn, is to come under the hammer in Amsterdam on October 25 next. Together with others by artists of the Dutch school from the same collection, they will be on view during the three days preceding the sale, which will be held under the direction of Ant. W. M. Mensing et Fils. Rembrandt's drawings show the great artist in "undress," and allow us to get into touch with the workings of his mind and the process of his vision. In that of Daniel and Nebuchadnezzar (reproduced here) Daniel's slender figure is contrasted with the mighty king, who wears an impressive turban. Behind are

the court seers and magicians—evidently none too pleased at the young Hebrew's proficiency. It has been suggested that the so-called "Scene from a Pastoral Romance" is really out of "Eulenspiegel." The drawing probably dates from 1642. In the "Turning Away of Hagar," Abraham is seen about to enter his house, but turning to Hagar, who carries the loaves and the bottle of water. On the right is Ishmael with a load on his back, and on the left Sarah, watching the scene. Popilius Lenas, it will be remembered, was sent to forbid King Antiochus of Syria to attack allies of Rome. Antiochus wished to consult, but Popilius ordered him to answer before leaving a circle that Popilius drew on the ground round him.



A PAGE FOR COLLECTORS. SOME EIGHTEENTH-CENTURY GLASS.

By FRANK DAVIS.

"air twist" is merely this "tear" (or several "tears") twisted round and round in a spiral until the whole column is filled, bowl and stem being made in one operation. The "opaque twist" is a further development. In this process the column has to be made separately from the bowl, and afterwards welded to both bowl and foot. Little opaque glass cones were fitted round the inside of a pottery mould (sometimes white alone, sometimes red or blue or all three),

fine cutting is to be found, of course, upon the stems of wine-glasses of the period, and in many other articles for domestic use, such as sweetmeat-dishes.

An odd by-road in the still obscure country of eighteenth-century glass is to be found in those pretty painted opaque-glass objects of which a splendid example is reproduced in Fig. 3. The blue glass associated mainly with Bristol is recognised by everybody at once, but there are still dozens of people who imagine the opaque painted variety to be porcelain. A moment's close attention is enough to make the difference plain. I spoke of the subject as an odd by-road; so it is, but not in the sense that there is anything particularly odd in the story: rather that, in spite of admirable examples to the contrary from antiquity, both Roman and Chinese, many of us cling obstinately to the belief that the pure transparent metal is so lovely a thing in itself that it is wrong-headed æsthetics to play any tricks with it, except those quite natural tricks inherent in the craft of the glass-blower or moulder. This is rank heresy in many quarters, among people who would like to engrave or paint or otherwise disfigure the sturdy grace of such a thing as Fig. 4—and with them there is no arguing. This last illustration (a glass of about 1740) seems to me to afford some excuse for those critics who lament the Excise Act of '45.

WE illustrate this week a mixed lot of glass, chosen almost at random from a very large quantity: it is, however, mixed in form and character, but not in quality. The collector who is only interested in very rare and extraordinary pieces which have some additional embellishment on them will hurriedly turn over the page; I hope, however, that those who like to see glass in actual use upon their tables rather than locked up in a cabinet will be a little less hasty. I would not imply by this that such examples as these are to be found by the dozen in every street, for they are exceptionally good specimens; nevertheless they are the sort of thing which can be found with a reasonable amount of trouble, though to less perfection, in the right quarters, and possibly a fair proportion of the readers of *The Illustrated London News* have inherited similar charming pieces.

It is perhaps worth recalling that up to 1745 English glass was sold by weight, so that it was to the manufacturer's interest to make the individual glass heavy and substantial. In that year a heavy Excise duty was put upon the raw materials of the metal, and it then became essential to make a much lighter glass and to charge the same price. It is an outstanding instance of the effect of legislation upon the artistic development of an important industry. The trade adapted itself to the new conditions with wonderful ingenuity, and produced a series of much lighter, slighter, and more elegant shapes. (It is scarcely necessary to add that the artistic consequences of this piece of revenue-producing legislation were entirely unforeseen by the politicians; nor, for that matter, would they have been interested.) I see that on a previous occasion, in noting this curious point, I remarked upon the almost unanimous chorus of regret raised by standard writers on glass: they nearly all lament the passing of the pre-1745 substantial baluster stem, as if the ingenious and graceful stems of the last half of the century were inevitably inferior. Anyway, for better or worse, the industry embarked upon a new voyage of discovery, and some of the results are to be seen in Fig. 5. The shapes of these six glasses, whether of bowl or stem, require no comment, though they will repay careful examination, but a word or two is necessary with regard to the method by which the twists in the stems were made. A reproduction cannot show easily the difference between an air twist and an opaque twist, but it is obvious enough when one handles the glasses



FIG. 3. AN EXAMPLE OF OLD BRISTOL OPAQUE GLASS: A CANDLESTICK DATING FROM ABOUT 1775, FROM THE FACTORY OF LITTLER AND HONEYMAN.

themselves. All those shown in Fig. 5, except Nos. 4 and 6, have opaque twists. Very briefly, the substantial pre-1745 glass often had a single "tear"—that is, an air-bubble—immediately beneath the bowl. The later



FIG. 1. CUT-GLASS TAPERSTICKS OF ABOUT 1780: AN ILLUSTRATION WHICH SHOWS THE FAULTLESS TASTE AND SKILL WITH WHICH GLASS WAS CUT IN THE EIGHTEENTH CENTURY.

and the mould was filled with molten glass. Then the ends of the cones were drawn together with pincers and twisted, with, of course, an endless variety of pattern according to the skill of the manipulator. Both methods produce results which are entirely charming.



FIG. 4. MADE WHEN GLASS WAS SOLD BY WEIGHT, AND WHEN, CONSEQUENTLY, IT PAID MANUFACTURERS TO GET AS MUCH METAL INTO EACH PIECE AS POSSIBLE: A FINE OLD WINE-GLASS THIRTEEN INCHES HIGH, MADE BEFORE 1745.

In 1745 a heavy excise duty was put upon the raw materials of the glass industry, and it then became essential to make a much lighter glass, and to charge the same price as before. Previously it had been to the manufacturer's interest to make each glass heavy and substantial. The above piece dates from about 1740.

The final evolution of the glass-making industry in the eighteenth century is to be seen in Figs. 1 and 2, tapersticks and candlesticks of cut-glass. One can consider the method as either the apogee or the final end of the glass manufacturer's art, according to one's personal taste; and when one thinks of the dreadful specimens of cut-glass produced by the million by nineteenth-century machines, it is possible to realise how, in the refinement of this eighteenth-century craftsmanship, there were already the beginnings of possible decline. At the same time, such ordinary domestic objects as these show how impeccable was the taste and how sure the skill of the workman, whose hours were so long and wages so small. Similar

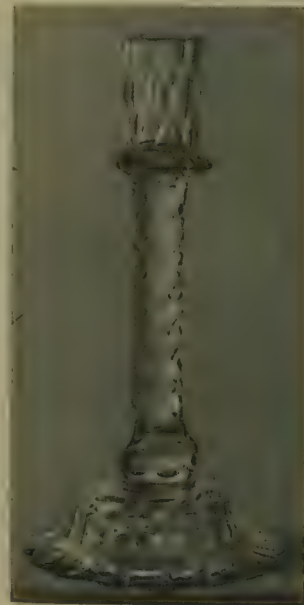


FIG. 2. ONE OF A PAIR OF EIGHTEENTH-CENTURY CANDLESTICKS OF GREAT DISTINCTION: CUT-GLASS OF ABOUT 1780.



FIG. 5. ENGLISH EIGHTEENTH-CENTURY WINE-GLASSES, DATING FROM 1760 OR AFTER: A COLLECTION OF SIX, WITH NO TWO ALIKE; INCLUDING TWO (NOS. 4 AND 6) WITH AIR TWISTS IN THE STEM.

The dates of the glasses are approximately as follows (1)—1760; (2)—1780; (3)—1770; (4)—1760; (5)—1770; (6)—1760. All the glasses seen here, with the exception of Nos. 4 and 6, have opaque twists. The process of making these characteristic and beautiful twists is described in the article on this page.

THE ART TREASURES EXHIBITION: MASTERPIECES TO BE SEEN.

FROM THE ORIGINALS ON SHOW IN THE ART TREASURES EXHIBITION, 1932, AT CHRISTIE'S, 8, KING STREET, ST. JAMES'S.



"SCENE FROM THE LIFE OF ST. CLEMENT, POPE AND MARTYR."—BY BERNARDINO FUNGAI.
(1460-1516.)
(Panel: 16½ inches by 25.)



"THE CORN BIN."—BY GEORGE MORLAND. (1763-1804.)
(Canvas: 24½ inches by 30; Dated 1792.)



"A DUTCH RIVER SCENE."—BY SALOMON VAN RUYSDAEL. (1600-1670.)
(Canvas: 28 inches by 37; Dated 1661.)



"LIEUTENANT-GENERAL HAY MACDOWALL."—BY SIR HENRY RAEBURN, R.A. (1756-1823.)
(Canvas: 94½ inches by 60½.)



"SIR EDWARD DERING, BT."—BY POMPEO BATONI. (1708-1787.)
(Canvas: 52 inches by 40.)



"PORTRAIT OF A LADY IN A BLACK DRESS."—BY N. ELIAS PICKENOY. (1591-1656.)
(Panel: 44½ inches by 35; Dated 1627.)



"PORTRAIT OF MRS. LINDESAY OF EAGLESCARNIE."—BY ALLAN RAMSAY. (1713-1784.)
(Canvas: 30 inches by 25; Dated 1750.)

As we noted last week, when we gave photographs of certain of the objects at the Art Treasures Exhibition which is now being held in Christie's Great Rooms, that Exhibition is far from being devoted primarily to pictures. On the other hand, the pictures shown are most notable. We have already reproduced "The Holy Family," by Joos van Cleve, and two Rembrandts—"Aristotle with His Hand on a Bust of Homer" and "Portrait of a Turk." On this page are seven

other works which must attract attention. And here we may add that the Fungai is from Santa Maria dei Servi, Siena. "St. Clement is thrown from a ship into the sea, with a heavy anchor attached to his neck. There is a similar ship in the cassone panel in the Faust collection, but in that painting it has not the same decorative significance as it has in this predella panel, where it dominates the whole composition, the pattern of the ship being repeated in the landscape."

FASHIONS OF TO-DAY!



THE CHIN-LENGTH VEIL: AN ENGAGING LITTLE HAT FROM WOOLLANDS, INTRODUCING THE DESCENDANT OF THE EYE-VEIL THAT NOW REACHES THE CHIN.



THE IMPORTANT "OVER-ONE-EYE" ANGLE OF THE AUTUMN HAT: A CHARMING VERSION OF A VERY NEW FELT "TAM" AT WOOLLANDS.



THE VOGUE FOR "CARACUL VELVET": A LOVELY EVENING DRESS AND CAPE IN THE ULTRA-FASHIONABLE VELVET THAT HAS A CREASED APPEARANCE. AT DEBENHAM AND FREEBODY'S.



1932 COACHMAN'S PELISSE: AN ATTRACTIVE WINTER COAT IN A ROUGH BOUCLÉ HOPSACK BANDED WITH SQUIRREL. IT COSTS ONLY SIX-AND-A-HALF GUINEAS AT GORRINGES.

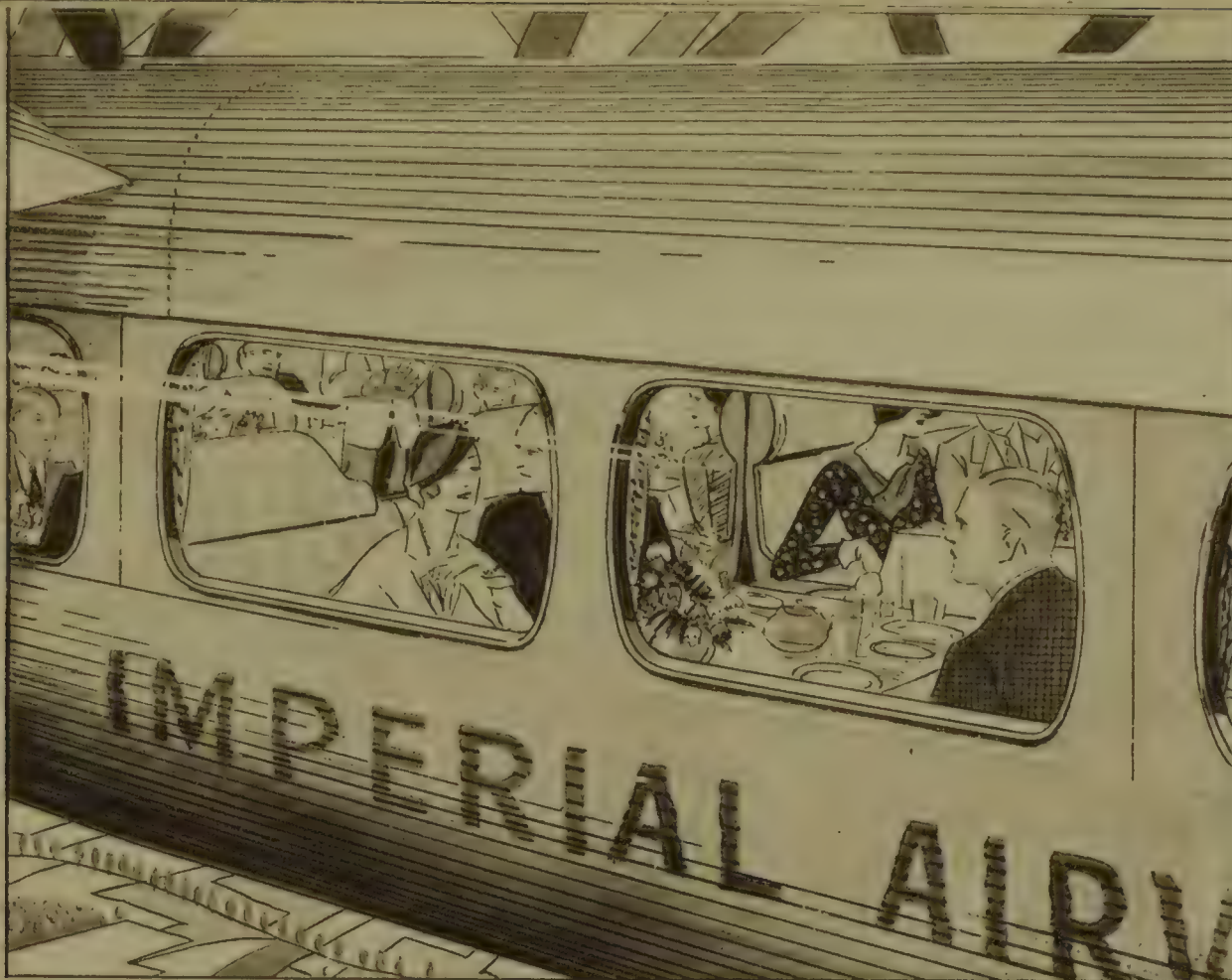


BUTTON UP YOUR EVENING FROCK: A PRINCESS DINNER DRESS OF BLACK LACE DECORATED WITH A LINE OF DIAMANTÉ BUTTONS. PRICE TEN GUINEAS, AT SWAN AND EDGAR'S.



STARS FOR STRIPES: VIVID STRIPES ARE FAVOURED TO BRIGHTEN SPORTS WOOLLIES. HERE IS A FOUR-PIECE JERSEY ENSEMBLE, AVAILABLE FOR FIVE GUINEAS AT ROBINSON AND CLEAVER'S.

A WORLD'S RECORD FOR WARMTH: THE NEW "COSIRUG" FROM J. C. VICKERY, WHICH CLEVERLY COMBINES RUG, MUFF, AND FOOT-WARMER. THE PRICE IS SIX GUINEAS.



To Paris— while you lunch . . .

By the time you have finished the excellent lunch served in the mid-day *Silver Wing*, soon after leaving Croydon, you will be at the outskirts of Paris! Fresh and unfatigued after swift and luxurious travel; with many hours in hand for business or pleasure. Or you can leave London early in the morning, have breakfast on the aeroplane and arrive in Paris with the whole day before you, and then fly back the same evening, dining on the way. Everyone should enjoy the tremendous advantages of travel by these great Imperial Airways liners with their well-served meals, buffets, attentive stewards, and lavatory accommodation. You will appreciate the comfort and speed of the air. Do not just think about air travel. Try it. Remember Imperial Airways is the fastest service between London and Paris

And send your freight & mail by air too

LEAVES LONDON

Airway Terminus (Opposite Continental Departure platform), Victoria Station
daily, 7.45 a.m. 11.45 a.m.
and 5.15 p.m.

ARRIVES PARIS

Hotel Bohy-Lafayette, Square Montholon—in the heart of Paris
at 11.30 a.m. 3.30 p.m.
and 9 p.m.

FARES TO PARIS FROM £6.15.0 RETURN

Book at any Travel Agency or from Imperial Airways, Ltd., Airway Terminus, Victoria Station (facing entrance to Continental Departure platform), S.W. 1, or Airways House, Charles Street, Lower Regent Street, W. 1. Telephone: Victoria 2211 (Night and Day). Telegrams: "Impairlim London"

IMPERIAL AIRWAYS

Paris: Airways House, 38, Avenue de l'Opéra. Alexandria: Marine Air Port, Ras-el-Tin, P.O. Box 1705. Karachi: Karachi Air Port. Cape Town: Wingfield Aerodrome. New York: The Plaza, Fifth Avenue and 59th Street

THE BRITISH AIR LINE
Stuarts

Among the finer things of life

Superb craftsmanship working on exquisite Virginia leaf has produced in Player's No 3 a cigarette which satisfies the most exacting smoker.



10 for 8d
20 for 1/4
50 for 3/3
100 for 6/4
WITH OR
WITHOUT
CORK TIPS

PLAYER'S NO 3

Virginia Cigarettes

Issued by The Imperial Tobacco Company (of Great Britain and Ireland), Ltd.

S.P. 12.C.

THERE'S TIME TO SEE A TEST MATCH IN AUSTRALIA

Don Bradman knocking chips
off the boundary rails

Sutcliffe stealing his singles

Kangaroo versus Lion.

There's still time for you
to leave the everyday
world, to see and share
this epic in the sunshine
—a Test Match. A
three months' land
and sea tour will
cost you £200
or less, first
class.



Ask the Australian Travel Association, Grand Buildings, Trafalgar Square, London (or 114 Sansome Street, San Francisco, U.S.A.) for literature. Shipping Companies and Agencies will book.



A CAR THAT FALLS WITHIN THE 10-H.P. TAX CLASS AND IS CAPABLE OF 35 MILES PER GALLON: THE NEW MORRIS "TEN" SALOON.

This combines motoring economy with abundant room for four passengers. The new flashing signals, which are standard on most Morris models for 1933, can be seen on the scuttle. The car, fitted with Pytchley sliding roof, costs £169 10s.

THE Society of Motor Manufacturers and Traders opened their Annual Exhibition of passenger-cars, motor-boats, garage equipment, and accessories on Oct. 13, without any formal ceremony, at the Olympia Hall, Hammersmith, London, where they have collected every type of modern motor available to the public in this country. It is an international exhibition, as France, Germany, Italy, and America all contribute their quota of cars assembled in the main Olympia Hall. This year the visitor will find the manufacturers' exhibits of cars staged in the old hall with its Addison Road entrance. The National Hall is occupied by the coachbuilders' exhibits, which in previous years usually occupied the Grand Hall annexe. This, however, has been given over to the garage equipment stalls, while part of the National Hall is also occupied by the motor-boats.

Grumblers at the difficulties of gear-changing will be delighted with the present exhibition at Olympia. Practically every car has an easy-changing gear-box,

the back axle. Such as comfortable as the front ones, as they are freer from road shocks. Another item also applied to many cars is the new adjustable shock-absorber.

Complete as the equipment is of the present-day motor-carriage, the accessory stalls still contain quite a number of novelties which add to the comfort of the users. Heaters to keep the engine warm in cold garages during night-time, or while standing in the open air waiting

for their owners; sun-visors to shield the eyes of the driver from the rising or setting sun, and glare of other drivers' lights at night time, are just two examples of many of the desirable accessories. The Exhibition itself is open daily from 10 a.m. to 10 p.m., Sunday excepted, and will continue till the evening of Oct. 22.

ROUND THE STANDS.

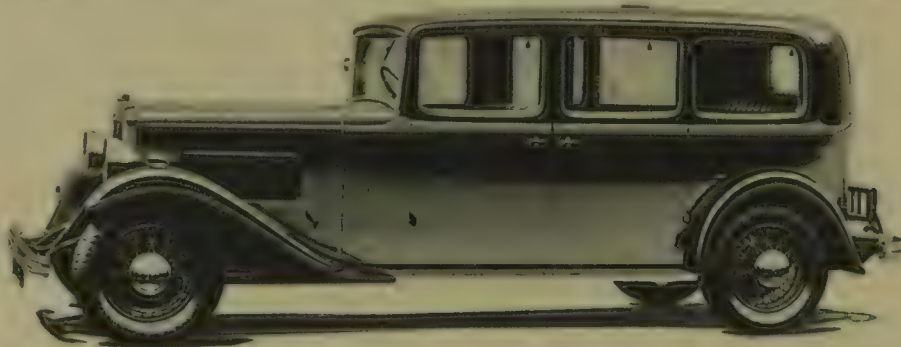
Rolls-Royce
(Stand No. 41).

The luck of the ballot truly fluctuates each year, as Rolls-Royce, although situated in the main central avenue, have been unlucky enough to draw one of the smaller of these important stands in the Show. At the same time, there is room for four excellent cars, all fitted with new quick-operated, easy-changing gear-boxes, with specially silent third speeds, and fitted with very luxurious coachwork. All Rolls-Royce chassis nowadays have a centralised lubrication system, so that those who look after them have very little trouble in keeping the various components properly oiled. There are two examples on the staging of the 40-50-h.p. "Phantom II," and two of the 20-25-h.p. model. One of these new "Phantom II.s" is the latest Continental touring

wheelbase Rolls-Royce chassis, that costs £1800 without its coachwork, whereas the price of the car as shown is £2670. The Continental touring saloon is on a short wheelbase chassis, and this complete car is the same price as the limousine. Two examples of the smaller 20-25-h.p. Rolls-Royce are staged, a special touring saloon and a dignified limousine, seating six. Their price respectively is £1625 and £1560.

Wolseley Motors
(Stand No. 62).

One of the most popular cars last season was the Wolseley "Hornet," and this model is retained for the 1933 season, with some special improvements



A CAR OF GREAT MERIT: THE AUSTIN "TWENTY" NEW RANELAGH LIMOUSINE.

common to all the new Wolseley models. It has an eight-gallon petrol-tank, a stone-guard for the radiator, a new clutch with flexible centre, Hardy-Spicer universal joints on the propeller-shaft, and a new and enlarged back axle. Prices are somewhat reduced, as the six-cylinder 12-h.p. four-door saloon is now listed at £198 10s., and the occasional four-seater coupé at £245. The full range of Wolseley productions includes the 16-h.p. and 21-60-h.p. cars. These two models have a free-wheel device, grouped nipple chassis lubrication, dual electric screen-wipers, automatic engine-starter, and a special system of isolating the engine from the driving compartment by a sealed bulkhead. Consequently the driver and the front-seat passenger are not overpowered with the heat of the engine in summer time. In fact, they are kept quite cool and comfortable all the year round. The long-wheelbase model of the 21-h.p. Wolseley is fitted with vacuum-servo brakes, but all the other Wolseley cars have hydraulic Lockheed brakes. Note also the forward position of the 16-h.p. engine in the chassis, to give extra length to the coachwork and so more room for its passengers.

Triumph Cars
(Stand No. 63).

Completely equipped cars will be found on the Triumph stand in the Main Hall at Olympia, as this firm have decided to make all their models on the de-luxe pattern, instead of offering two styles—fully and partly equipped cars. The additional equipment, coupled with reduced prices, places them among the "best value for money" bargains of the motor industry. This firm, by the way, have standardised a central jacking system on all their models, so that implement is now discarded from the tool kit, for which many motorists will be thankful. The old

"Super-Seven" is now styled as "Super-Eight," and is shown with its 7'9-h.p. engine as a two-four-seater and a four-door pillarless saloon. Triumphs are the originators of this latter style of coachwork, and they have received the compliment of some of their rivals having adopted it this year in order to render much easier exit and entry from the vehicles. The "Super-Nine," the six-cylinder 12 h.p., and the "Southern Cross" sports model, rated at 10 h.p., complete the Triumph Company's range of motor-vehicles. All have four-speed gear-boxes.

Vauxhall "Cadet"
(Stand No. 28).

The Vauxhall "Cadet," with its easy-changing gear-box, occupies the whole of the stand of Vauxhall Motors, Ltd., at Olympia. It is offered to the public with a choice of engine, both six-cylinders, rated respectively



ON THE DRIVE LEADING FROM A FAMOUS SOUTH AFRICAN HOME: A HILLMAN WIZARD.

This Hillman "Wizard" is shown on the drive leading from the St. James (South Africa) home of Sir Abe Bailey, whose daughter, it may be added, has just bought a Hillman "Minx." The house overlooks False Bay, alongside which runs the marine drive from Muizenberg to Cape Point. The drive is a familiar one to many visitors to South Africa.

and some of them are absolutely automatic in their action. Furthermore, every car has a twin top, and in most cases they have four forward speeds. The result is that new transmission systems abound. Owner-drivers are particularly catered for in the new models, as labour-saving appliances are generally given in the equipment. The lubrication points are grouped, or a "one-shot" system provided, in which the driver simply presses a pedal and automatically oils the various parts in the chassis that need such attention. Lifting jacks are provided, already fixed on the chassis.

Sports cars are another interesting development, particularly well exemplified at the present Olympia Motor Show. Speeds are up, and the faster cars go, the greater demand there is for still faster vehicles. Even the smallest touring car is capable of 55 miles an hour.

While there is very little alteration in the general style of the full-sized limousine, seating seven persons,

saloon. This makes a well-matched companion in its colouring with the Rolls-Royce "Phantom II," enclosed limousine by its side. This is on the long



A NOTABLE EXHIBIT: A 40-50-H.P. ROLLS-ROYCE WITH A HOOPER CONTINENTAL SALOON BODY.

THE NEW MORRIS '25'



When the question of the Morris "25" was first discussed the idea of cost was left quite in the background. This was to be a car for those who could command the best. There must be power and more power, silent and unsuspected, but ready to pour into life at the slightest touch. There must be the urbane confidence of control that takes everything on "top" and can trust implicitly in its braking. There must be the sweeping flow of body lines; the impression as well as the achievement of speed. And, as to equipment, of course—everything.

The miracle is that this great car has been able to realise every one of these ideals at a price that could be conceivable only in terms of advanced production methods and scientific costing. Imposing appearance, dominant performance, superb comfort, effortless driving—Morris "25" has succeeded in materially reducing the cost which until now has controlled the enjoyment of all such advantages.

NO OTHER CAR QUITE LIKE THIS

Never before has such a car been created to sell at such a price. The Morris "25" gives you real mastery of the road, so easily, so quietly, yet so completely. With this impressive power at your disposal, all you will ever need on any main road are the two top gear ratios. These are of the constant mesh type, which change so easily that the move-

A very powerful car—effortless to handle—giving an easy 70—costing less than £400

ment becomes almost automatic. With silent, swift decision Lockheed hydraulic brakes bring you to a standstill at the lightest foot pressure.

A MASTERLY POWER UNIT

With its magnificently suave command of speed the "25" can easily deceive you as to its real performance . . . so easily, so contemptuously almost, does it slide into speed; laying off the flashing miles behind it. The crankshaft of the 25 h.p. 6-cylinder engine weighs no less than a half-cwt. and is dynamically and statically balanced for utmost smoothness. A torsional vibration damper is also fitted. Notice, too, the air preheater, cleaner and fume consumer that assures constant carburation, adds to running economy, provides proper upper cylinder lubrication and keeps the body free of fumes on the longest run.

SPECIAL FRAME DESIGN

The gliding smoothness of "25" touring is due in no small measure to the special frame, the duplex-bracing being extended fore and aft for extra lateral support. This scientific design effectively cuts out any trace of "weaving" and "lozenging"

at the cost of no more than a few pounds in extra frame weight. The illustration of the "25" is eloquent—the impressively long bonnet and sinuously graceful body-lines are all in keeping with the

easy power of the car.

LAVISH EQUIPMENT THROUGHOUT

The detail specification, of course, is complete—nothing has been overlooked that can increase driving or riding comfort. For most motorists this big car has an entirely new motoring sensation in store. Until you sit back in the driving seat you cannot hope to realise the half of it. It's a matter you must investigate for yourself. Give your Dealer a ring about it—he will be glad to arrange a trial run.

MORRIS "25" FEATURES AT A GLANCE

1. 25 h.p. engine of advanced side-valve design with special air preheater, cleaner and fume consumer.
2. Sweeping acceleration that makes top gear performance a foregone conclusion.
3. Specially constructed frame with extended duplex-bracing built for extra riding stability with least weight.
4. Supremely confident hydraulic braking.
5. Impressive length and lines.
6. Studied comfort.
7. Comprehensive equipment including two spare wheels with 6 in. section Dunlop tyres, Lucas Biflex headlamps, sliding roof on closed models, Triplex glass throughout and flashing Direction Indicator.

THREE MODELS

TOURER ...	...	...	...	£385
SALOON ...	...	...	...	£395
SPECIAL COUPÉ ...	...	...	...	£395

(Both Saloon and Special Coupé are fitted with Pychley sliding head.)

MORRIS MOTORS LIMITED

MORRIS

COWLEY, OXFORD, ENGLAND

at 17 h.p. and 27 h.p. The result is that all markets in the world are provided for: England with a smaller horse-power, to meet the views of those who object to the higher tax-rating and insurance, and the rest of the world taking the 27 h.p., because of its extra power and the additional speed it gives. Also, for export, Vauxhall "Cadet" cars can be supplied with right-hand or left-hand steering. While no radical changes have been made to the general design, the new Vauxhall "Cadet" is a much improved carriage. The coachwork gives greater leg-room to the passengers, synchromesh design of the gear-box makes gear-changing so simple that any child can do it, and the improved stopping powers of the brakes have largely contributed to the great safety and ease of control given to the driver. It is available in seven styles of coachwork, from the ordinary saloon costing £295 to the Tickford all-weather saloon or Denton drop-head coupé, each listed at £335. Non-shatterable glass is fitted to all the windows of Vauxhall models.

Morris Motors (Stand No. 42). A full range of saloon cars occupies the stand in the main aisle devoted to Morris Motors at Olympia. The novelty, of course, is the new Morris "Ten," which is shown as a special coupé and as an ordinary saloon. It is exhibited as a chassis as well, so owner-drivers desirous of inspecting mechanical features will have every opportunity of satisfying themselves as to the soundness of its construction. This stand also displays a Morris "Minor" chassis with a short wheelbase. Other exhibits are the Morris "Isis" six-cylinder saloon, a Morris-Oxford six-cylinder saloon, a Morris "Major" six-cylinder saloon, the Morris-Cowley four-cylinder saloon, the

Standard Cars (Stand No. 40). Visitors to the Standard Motor Company's exhibits at Olympia will find six different chassis to choose their car from, each of which is provided with several examples of coachwork in varying styles. The smallest is the "Little Nine," with its four-cylinder side-valve engine, pressed-steel panel coachwork saloon, and a new arrangement of the instruments on the dashboard, complete as shown at £159. There is also a special coachbuilt saloon, exhibited



PRICED AT £395: THE WOLSELEY 21-60-H.P. SIX-CYLINDER "COUNTY" SALOON.

in dual colours, costing £179. This has additional fittings, including buffers front and rear. The new model is the "Little Twelve" six-cylinder Standard, with 12-h.p. side-valve engine and a four-speed silent twin-top gear-box. This is displayed both as a stripped chassis and with a coachbuilt saloon, the latter costing £189. There is also the four-cylinder "Big Nine" coachbuilt saloon, with its "magna" hub

to £895 for the 20.9-h.p. Crossley landaulette. The 10-h.p. Crossley engine is one of the few motors in the Show that have overhead inlet valves and side exhaust valves. As it has already had a year's trial in the market, the public know that it has considerable power for good acceleration, which it thoroughly demonstrated in its successful prize-getting at the R.A.C. Torquay Rally this spring. The new Buxton saloon has somewhat novel coachwork, though the lines follow rather closely those of the Torquay model, except that the boot at the rear is omitted. The "Ten" is also exhibited as an open sports two-seater and as a super-sports saloon. The Silver Crossley saloon, rated at 15.7 h.p. for its six-cylinder overhead-valve engine, is staged as a de luxe saloon. This is capable of the speed of 70 m.p.h. A slightly larger car is the Golden Crossley, rated at 20.9 h.p., and this saloon de luxe is capable of exceeding 75 m.p.h. The largest vehicle staged is the 20.9-h.p. super-six limousine or landaulette, which has accommodation for seven persons.

Hillman Motors (Stand No. 39). British firms who are seriously endeavouring to increase their export business are showing chassis at the Olympia Motor Show able to accommodate engines of alternative power. Those who may inspect the Hillman Motor Car Company's stand will find their new "Wizard" is supplied with engines either of 16 h.p. or 21 h.p., both of six cylinders. There is no difference in the price, or in the main details of their construction, except that the larger engine permits perhaps of slightly higher gears being fitted if required. Officially, these new Hillman "Wizards" are known as the "65" and the "75." These titles refer to the speeds at which the engines can drive

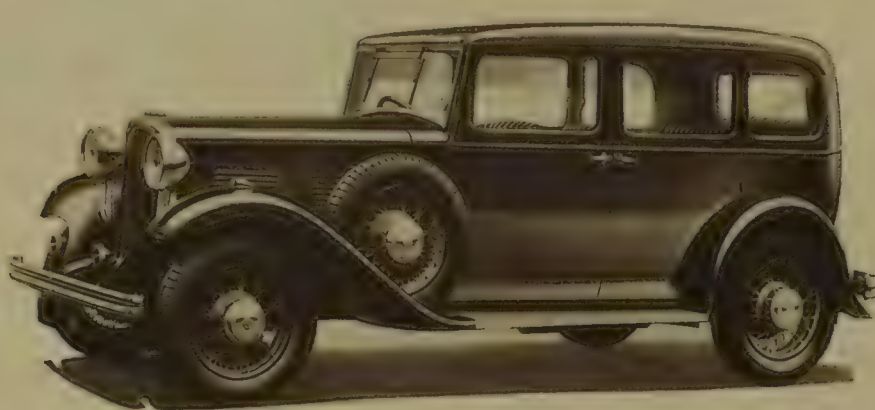


A MOST DISTINCTIVE CAR OF ITS CLASS: THE VAUXHALL CADET SALOON; PRICED AT £295.

Among numerous other features, this car boasts a sliding roof, resiliently-sprung upholstery, sliding bucket front seats, arm-rests at either side of the rear seat, and a central folding seat in case there should be fewer than three passengers. There are six colour selections.

Morris "Minor" family saloon, and the Morris "Minor" short wheelbase saloon with two doors. The larger "Minor" family saloon is quite an imposing carriage this year, with its longer wheelbase, sliding head, Triplex glass throughout, and new type of mudguards and side-shields. All the Morris models, except the "Minors," are provided with direction-indicators of the traffic flashing-light type, operated by a switch on the dashboard. These can be used as a substitute for hand signals. Another new Morris is the six-cylinder 25-h.p.—the largest car in this firm's range.

Lanchester (Stand No. 53). An entirely new 10-h.p. Lanchester is the surprise of this old-established firm's exhibit at Olympia. It is many years since a motor show has seen a four-cylinder Lanchester car, but the new small "Ten" will find a place among that section of the motoring public who want a high-class vehicle at a very economical price. The de luxe saloon is listed at £315, which is quite moderate in cost considering that it has all the virtues and attributes of the larger Lanchester cars, including the special Daimler hydraulic transmission, pre-selector gear-box, and a very roomy saloon body. It is a very comfortable car, and its rapid acceleration to 65 m.p.h. is quite deserving of favourable comment. The stand is occupied also with the new models of the 15-18-h.p. six-cylinder Lanchester cars. In these vehicles the radiator is deeper and narrower than previously, and its slope has been reduced. Also, while the coachwork retains its original roominess, its lines have been somewhat revised. A sliding roof is now part of its standard equipment, and the price is £595.



PRICED AT £355: THE STANDARD "TWENTY" SPECIAL SALOON.

type of wheels and grouped nipple lubrication under the bonnet. Examples are also staged of the six-cylinder "Big Twelve," rated at 14-h.p. Its price is £215. Added to these are the six-cylinder 16-h.p. Standard saloon and the six-cylinder 20-h.p. special saloon. The latter, complete as shown, costs £370 15s. Standard cars are offered with self-changing pre-selector gearboxes as alternative choice to sliding gears.

the cars. Besides the ordinary standard "Wizards," there is a new long wheelbase model designed to carry extremely roomy saloon, limousine, and landaulette coachwork. As it costs only £350, with a seven-seating saloon body, it should fill a much required want as a family carriage. The Hillman "Minx" is also displayed with several forms of coachwork. The saloon remains at its old price of £159, with its spacious coachwork which has earned for it the title of being the most comfortable "Ten" in the market last season, while the de luxe model at £179 now includes bumpers and a luggage-grid.

Austin Motors (Stand No. 45). Examples of the baby "Seven" and "Ten" four-cylinder chassis, together with that of the six-cylinder "Twelve-Six" polished chassis, adorn the stand of the Austin Motor Company. They are surrounded by examples of the wide range of Austin carriages, including the "Twenty" "Ranelagh" limousine, the 16-h.p. "Berkeley," and "Westminster" de luxe saloons, the light Austin "Twelve-Six" "Harley" saloon, the new Austin light (four-cylinder) "Twelve-Four" saloon, the "Ten-Four" saloon, the baby "Seven" saloon, and a 7.8-h.p. two-seater. Austin models this year are full of improvements, and an entirely new model is the light four-cylinder 11.9-h.p. car. This is provided for those who want a fair-sized carriage with a moderate tax and insurance, together with low fuel consumption. The most important alterations in the Austin "Seven" are the adoption of a four-speed twin-top gear-box and a rear petrol-tank. The de luxe model has leather upholstery and chromium-plated lamps, and the new bodies are more spacious.

To summarise the improvements on the various models, thermostat cooling control is provided on the light "Twelve-Six," "Twelve-Four," the 16-h.p., and the 20-h.p. models; all Austin cars have

[Continued overleaf.]



PRICED AT £298, WITH SLIDING ROOF: THE NEW CROSSLEY 10-H.P. "BUXTON" SIX-CYLINDER LIGHT SALOON.

A similar car is shown on the Crossley Stand, No. 30, at the Motor Exhibition at Olympia.

Crossley Motors (Stand No. 30.) A comprehensive range of models is offered by Crossley Motors, at prices ranging from £265 for the new 10-h.p. Quicksilver range of four-cylinder cars,



A THOROUGHBREDED

A new Daimler is born. 15 hp. £450

A new Daimler is always an event, but this is an epoch. It revises all our ideas of what money will buy. Remember, first of all it is a Daimler, every inch of it from the radiator fluting to the ribs of the petrol tank; Daimler power, Daimler design, Daimler fastidious workmanship, made in the splendid Daimler tradition. It is all that and more.

Much more. It is a Daimler fitted with the Daimler Fluid-Flywheel Self-Changing Transmission that puts it ten years ahead of everything that comes near it on the road, the new Daimler Transmission that with a single dab of the foot has put all the gear levers and clutches in the world into the museum.

The new "Fifteen" is the sister of the "Twenty" and the "Forty" and the "Fifty" and all the great Daimlers that have earned for the Daimler the title of the "Car of Kings." As they are for the wealthier men, so the new "Fifteen" is for the owner-driver, the man of taste who does not want a chauffeur-driven car but must have a thoroughbred. If you don't see Daimler (Stand 33) and Lanchester (53) you will have missed the greatest features of Olympia.

Let us send you full particulars of the Daimler and Lanchester range. Write your name and address in the space below, and post to

THE DAIMLER COMPANY LTD. COVENTRY

Daimler
for
£450

Other Daimler models include

'20' from £725 '25' from £875

'40' from £1550 '50' from £1650

All fitted with the wonderful

**DAIMLER
FLUID-FLYWHEEL
SELF-CHANGING
TRANSMISSION**

which is also available on the new

Lanchester

'10' from £315 '18' from £595

(Continued.)

four-speed twin-top gear-boxes; there are wider brakes on the Austin "Seven," and larger head-lamps with different switch-controls on the Austin four-cylinder 10 h.p. Prices range from one hundred

wholly concealed), with its control under the scuttle rail to be operated by the driver. The Daimler limousine is painted blue, and trimmed with plain brown cloth. This also has a direction-indicator fitted, which is now a standard equipment of all the Hooper high-class carriages. It is also fitted on the Continental saloon.

New Daimler (Stand No. 33).

The Birmingham Small Arms Co., Ltd., the proprietors of the Daimler and Lanchester works, are to be congratulated on the wide range of

high-class motor-vehicles they are giving the motoring public for the 1933 season. At the Daimler stand in the Main Hall, for the first time since the war one can purchase a full-size Daimler saloon carriage for less than £500. This is the new 15-h.p. overhead-valve engine six-cylinder Daimler saloon, costing £450 with its sliding roof, light crimson panels, red leather upholstery, and comfortable seating. It is also shown as a sports saloon costing £510, and a sports coupé upholstered in green leather, listed at £465—all excellent cars. The new Daimler has the celebrated fluid-fly-wheel and pre-selector automatic self-changing transmission, with four silent speeds and wonderful brakes operated by a Dewandre vacuum-servo. Besides the new Daimler models, the stand is occupied by the 20-h.p. "speed" saloon, the 25-h.p. Daimler

limousine, and the "Double-Six" 50-h.p. Daimler chassis, with coachwork built by Hooper and Co., seating seven persons.

Humber Motors (Stand No. 35).

The Humber Company have produced an entirely new range of cars for the 1933 season, all equipped with side-valve engines, "Startix" automatic engine-starters, anti-vibration rubber cushions on which all the power units are mounted on the chassis, thermostatically controlled shock-absorbers, and freshly designed coachwork. The cars are full of outstanding qualities, and the range includes a new 12-h.p. saloon listed at £265 which should appeal to a very wide field of the motoring public. Besides the new 12-h.p. Humber, there are three other distinct chassis types, namely, the 16-60-h.p. Humber, which has been increased to actually 17 h.p. this year; the 24-h.p. short wheelbase Humber "Snipe" "80," and the long wheelbase Pullman. All these have six-cylinder engines and very roomy coachwork, besides the improved Humber features. The "Luvax" hydraulic shock-absorbers, with thermostatic control, ensure that the shock-absorbing qualities remain constant no matter how the oil may be warmed up due to high speeds and rough roads, which causes a thinning of this hydraulic medium. Adjustment is



PRICED AT £465: THE DAIMLER "15" SPORTS COUPÉ.

guineas to £575 for the six-cylinder 20-h.p. "Ranelagh" limousine or landaulette. It will be noticed that there has been a slight reduction in price on most of the models.

At both the Rolls-Royce and at the Daimler Company's stands (Stand No. 192), fine examples can be seen of the "Hooper" saloon limousine. But at Messrs. Hooper and Company's own stand in the coach-builders' section at Olympia the visitor will find a splendid sample of the Hooper Continental saloon, the latest fashion in coachwork for fast touring carriages. This car seats five persons, and is carried on a 40-50-h.p. Rolls-Royce chassis capable of speeds up to 90 miles an hour if needed. It is painted two shades of blue, has a sunshine roof, leather upholstery impervious to rain, and is so designed as to facilitate cleaning, so there are no hidden corners to collect dust or knobs that require wiping round. As companions to this handsome saloon there are the 20-25-h.p. Daimler "Hooper" enclosed limousine and a 20-25-h.p. Rolls-Royce "Hooper" enclosed limousine. The latter is painted black with a fine white body line, and has included in its equipment the new telescopic Hooper direction-indicator, fitted in the top of the roof-rail yet not disturbing the head-line (as it is



FINISHED AND EQUIPPED IN LUXURIOUS MANNER AND PRICED AT £735: THE HUMBER PULLMAN LIMOUSINE.

automatically made by thermostatic means, so the driver never has to make any alteration once they are set. This is a great advantage to cars as fast as the Humber.

(Continued overleaf.)

● WHAT WILL BE THE OUTSTANDING LIGHT CAR OF 1933?

There is no doubt about it once you have seen the new models of the Crossley Ten! For sheer comfort for driver and passengers alike, for perfection of finish and quality of workmanship there is no light car to compare with the 1933 CROSSLEY TEN.

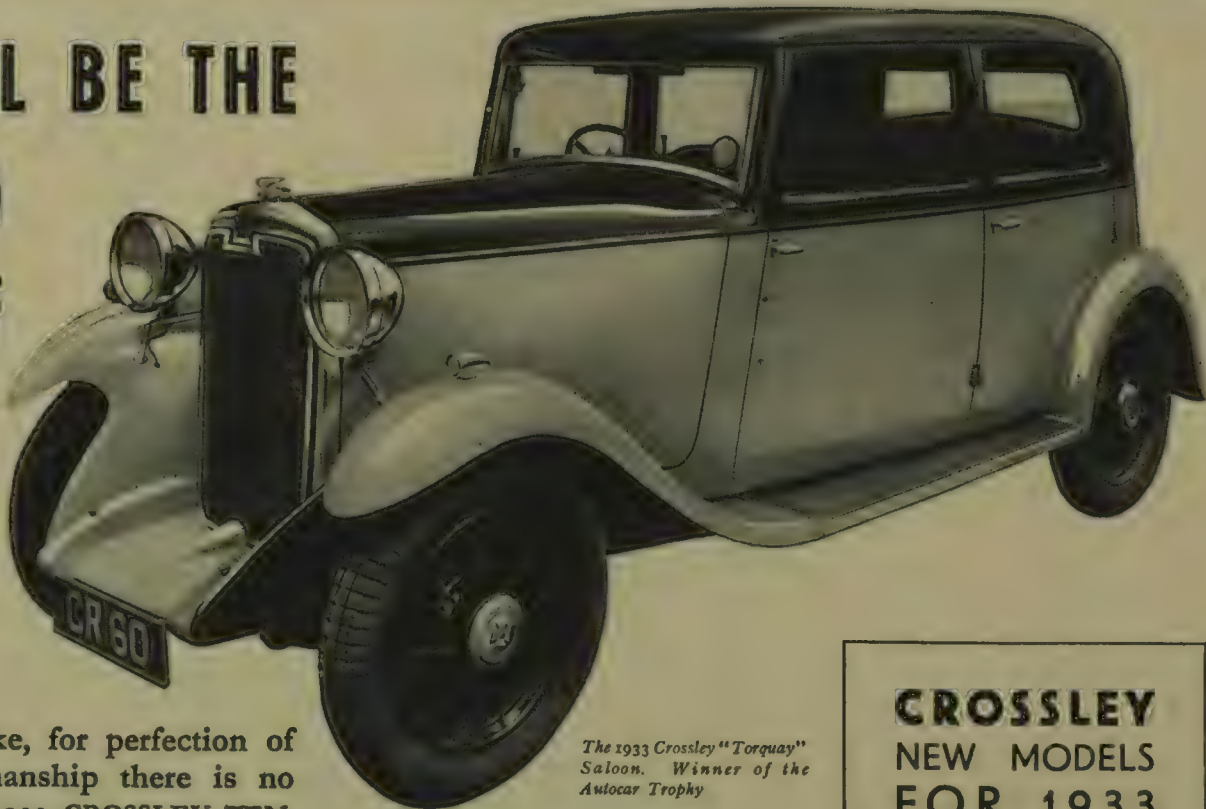
See it and discover for yourself the joy of the finger-light steering, the delightfully silent gear change, the pneumatic upholstery, the spacious ease!

SELF-CHANGING

PRE-SELECTIVE GEAR-BOX (*Wilson Patent*) CAN BE FITTED TO 10 H.P. MODELS AT AN EXTRA COST OF £20

CROSSLEY TEN

SEE THE NEW CROSSLEY TEN AT OLYMPIA, OCTOBER 13-22. STAND 30



The 1933 Crossley "Torquay" Saloon. Winner of the Autocar Trophy

CROSSLEY NEW MODELS FOR 1933

"Quicksilver" Range (10 H.P.)
"Torquay" Saloon
(with sliding roof) - - £325
"Buxton" Saloon
(with sliding roof) - - £298
Super Sports Open 2-seater - - £350
Super Sports Saloon
including sliding roof - - £385
Other Models from £265
The prices quoted are ex-works.

CROSSLEY MOTORS LTD.,
GORTON, MANCHESTER, or
50, PAGE ST., LONDON, S.W.1
PASS & JOYCE, LTD.,
373-375, EUSTON ROAD, N.W.1
SHRIMPTONS MOTORS: 38-39
BERKELEY STREET, W.1.

... the latest Austin model—the Light Twelve-Four they call it. I was impressed. In their own line of giving solid worth in every respect for an extraordinarily low price, I really think they've surpassed themselves! Here, in point of fact, is a large four-seater car. It's got a saloon body which by any standard is undoubtedly 'de luxe.' It's got a Twin-Top four-speed gearbox, and all this insulated engine-suspension there's been so much talk about, to give smoother power (and it does!). You get 24 horse-power for a tax of £12, and the price is under £200. I saw it at an Austin dealer's in the town ... The fellow there told me lots of interesting things about the rest of their new range. They are offering a choice of 26 body styles altogether ... that new Sixteen sounds attractive. 'Berkeley,' it's named. They've got it drop-mounted, and with a sloping wind-screen and streamline front—the idea is to get that low, sleek effect, and I should think they've got it all right. I'm anxious to see it ... Another car I want to see is the new Twenty Ranelagh. That always was a fine-looking car, you know—got a real 'pricey' look about it though it's only £575—but I reckon that with a streamline front and new waistline moulding they've struck about the only points where it could have been improved ... Why, of course, they're at Olympia—on Stand 45.



I SAW TODAY

(continued.)

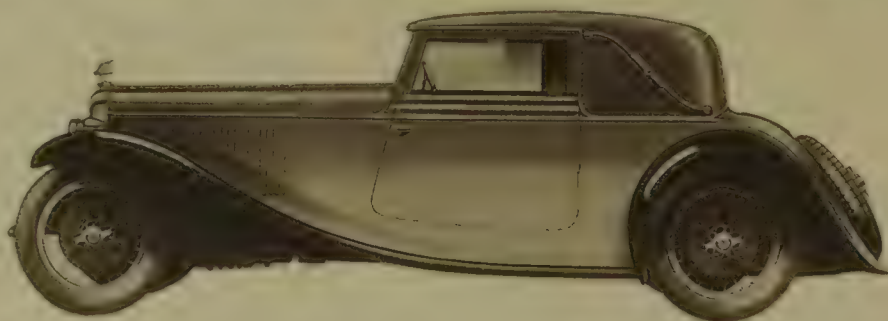
Alvis Cars
(Stand No. 56).

An entirely new model based upon the successful Alvis "Speed Twenty," but with a four-cylinder engine of advanced design and only £12 tax, is staged on this company's stand at Olympia as their 1933 novelty. This new Alvis "Firefly," as it is called, has been introduced to meet the demand for an economical yet speedy car. Its 1½-litre engine is stated to run with remarkable smoothness and to give high acceleration when called upon. The four-speed gear-box fitted to it has a silent third speed, and the double drop chassis frame with well-balanced springs gives the car good road-holding qualities. The Alvis four-cylinder 12-50-h.p. and 12-60-h.p. models are being continued unchanged in price or design from last season. There are striking creations in coachwork displayed on the Alvis "Speed Twenty" chassis, and also on the 17-h.p. Alvis "Silver Eagle" models. Both these cars are available with long and short chassis, so that everybody can find an Alvis chassis suitable to carry the particular coachwork style they require. For the high-class high-speed performance given by these cars, Alvis models at their prices are quite moderate, ranging from £475 for the new Alvis "Firefly" to £695 for the "Silver Eagle" saloon, and £795 for the 20-h.p. (long chassis) "Mayfair" limousine.

C.A.V. Batteries
(Stand No. 287).

Now that the firms of C. A. Vandervell, Ltd., Rotax, Ltd., and Joseph Lucas, Ltd., are all joined together, one finds their electrical products distributed between Stands Nos. 287, 373, 386, and 387. The well-known C.A.V. battery is on the first of these, and as it is a standard equipment on so many cars in the Main Hall, motorists should endeavour to call here in order to learn how to keep their batteries in good order, practically without

cost to themselves, from one year's end to another. At the Lucas stand, the new "Startix" automatic engine-starter and ignition-switch will prove of the greatest interest. The reason is that this antidote



PRICED AT £475: THE ALVIS "FIREFLY" TWELVE CLOSE-COUPLED, FOUR-SEATER DROP-HEAD COUPÉ.

for the engine stopping suddenly in traffic is fitted to many cars, and its working is easily seen in the Gallery. Rotax and Lucas both display all sorts of electrical equipment, lamps, switches, dipping devices, electrical engine-starters, and dynamos, so that those seeking information on these accessories can get good advice on the subject at any of these four stands. It is one to which motorists would do well to give attention.



1933 MODEL: THE TRIUMPH "SOUTHERN CROSS" SPORTS FOUR-SEATER.

Wakefield Castrol
(Stand No. 428).

Visitors to Messrs. C. C. Wakefield and Co.'s stand in the Grand Hall Gallery at Olympia will be given free on application a lubrication chart of their chassis at the Castrol stall. Here they have on display seventy-five different charts, including those of the chassis of the new models exhibited at the Show, depicting the lubrication points to be attended to. Full instructions on lubrication are also issued with them, and experts will be in constant attendance each day. The new Wakefield "Penetrating" oil is also exhibited here. In the Grand Hall Annexe, where the garage equipment section is staged, demonstrations are being given at the Wakefield Co.'s stand (No. 70) of how to use grease guns and other lubrication accessories.

Dunlop Tyres
(Stand No. 457).

Wire wheels are fashionable this year, and I cannot remember a Motor Show at which so general was their application. In previous years, artillery wheels have usually been as well represented on the cars as wire wheels, but this year I think the latter are in the majority. On the Dunlop stand in the Gallery, six varieties of wire wheels are shown, as well as steel artillery and steel disc wheels, so visitors this year can see the type they fancy if they wish to alter those on their own cars. Dunlops also display a complete range of their well-known tyres, including the "Fort," the Dunlop Standard, and the Dunlop "Clipper" tyres, as well as sections of the well-base and flat-base types of rims to carry them. These, with tubes and other useful adjuncts, complete the exhibits on the stand. Downstairs in the Main Hall, at Stand No. 95, the company also show a Dunlop Service Station, with its full equipment of tyre repair plant and automatic air-pumps, compressors, and a range of hydraulic and garage type of jacks.



By Appointment

HOOPER BODY WITH ROLLS-ROYCE CHASSIS



By Appointment



HOOPER & CO.

(COACHBUILDERS) LTD.

By Appointment to:

Her Majesty The Queen.	H.R.H. The Duke of Cornwall.
H.R.H. The Princess Royal.	H.M. The King of Egypt.
Countess of Harewood.	H.I.M. The Shah of Persia.
H.M. The King of Sweden.	H.I.M. The Emperor of Japan.

54 St James's Street, Piccadilly, London, S.W.1

ROLLS-ROYCE

40/50 H.P. 20/25 H.P.

**NO OTHER CAR HAS
ALL ROLLS-ROYCE
QUALITIES**

**IT IS THE MOST DUR-
ABLE CAR EVER
BUILT**

**IT EMBODIES ALL
EXPERIENCE GAIN-
ED WITH EARLIER
CLASSIC MODELS**

**QUITE THE MOST
DELIGHTFUL CAR
TO DRIVE**

**ROLLS-ROYCE SER-
VICE IS A MODEL OF
ORGANISATION**

It is not built primarily for speed, but to be the smoothest, the most silent, the most flexible and the most comfortable car **AT ALL SPEEDS.**

It is built to last a great many years and to maintain **ALL ITS QUALITIES** during its lifetime. Thus it is **AN ECONOMY.**

The Rolls-Royce Co. have specialised in the manufacture of cars of the highest class and quality for the last 28 years.

It is as suitable for strenuous long distance work at high average speeds, as for town work and shopping. **NO CAR GLIDES ABOUT IN CONGESTED TRAFFIC WITH SUCH EFFORTLESS EASE AS A ROLLS-ROYCE.**

It has the best service organisation at home **AND ABROAD.** Rolls-Royce service is obtainable in France, Spain, Germany, Switzerland, Canada, U.S.A., India, Australia, etc. Rolls-Royce service in the British Isles is recognised by owners as being unique.

These are some of the reasons why the
Rolls-Royce is

The BEST CAR in the WORLD

Rolls-Royce Ltd 14-15 Conduit Street London W1 Telephone Mayfair 6201

"What an easy car to drive!"

THIS "silky-performance" car just makes you drive well. In the Vauxhall Cadet, every gear-change is faultless, for you have Synchro-Mesh gears, with a Silent Second. Steering, acceleration, braking—all these demand a minimum attention; you can concentrate on the road all the time.

The exceptionally fine performance of the 1933 Cadet is due in part to the improved carburation, which gives more miles to the gallon and smoother acceleration. The aristocratic appearance of the car owes much to the improved body lines and the distinctive flutes, now bright chromium.

Note these 1933 features:

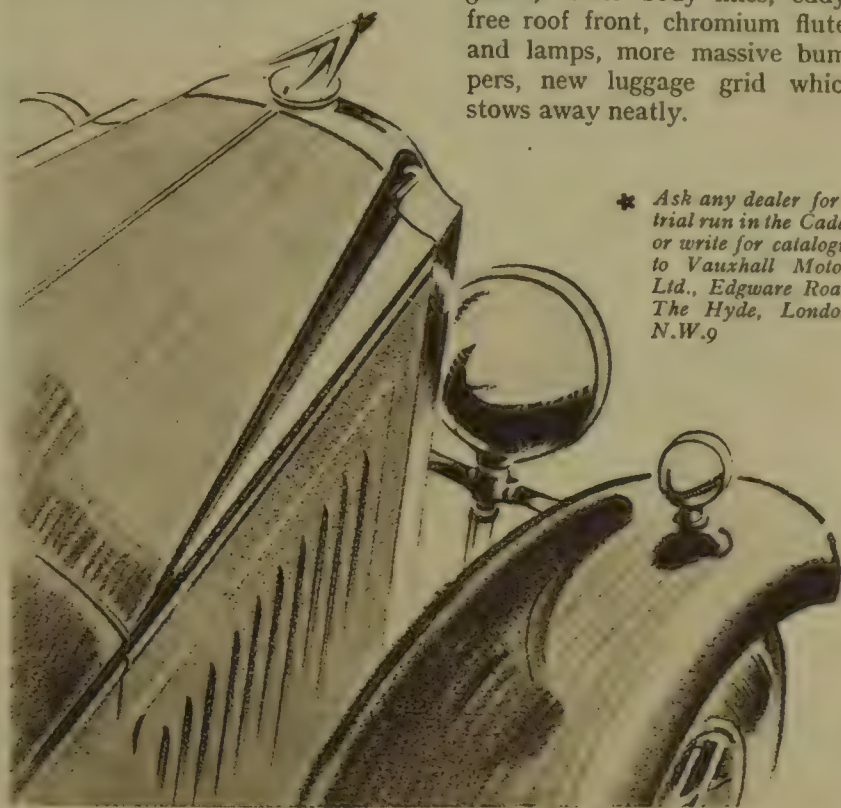
PERFORMANCE. Synchro-Mesh, Silent Second, smoother acceleration, more miles to the gallon, soft yet decisive braking, effortless steering, improved choke giving easier starting.

**COMFORT &
CONVENIENCE**

Luxurious upholstery in softest leather, smoother springing, improved shock absorbers, larger petrol tank, improved anti-glare sloping windscreen, anti-dazzle dipping headlights, dual electric screen wiper, larger tyres, smaller wheels, more leg room, central folding arm rests on the saloons.

STYLE. Dull chromium radiator guard, lower body lines, eddy-free roof front, chromium flutes and lamps, more massive bumpers, new luggage grid which stows away neatly.

* Ask any dealer for a trial run in the Cadet, or write for catalogue to Vauxhall Motors Ltd., Edgware Road, The Hyde, London, N.W.9



4-door Saloon, with flush-type weatherproof sliding roof, £295. Grosvenor Saloon De Luxe, £325. Tickford All-weather Saloon, £335. Fixed-head Coupé (2- or 4-light), £295. Romney 2-seater Drop-head Coupé, £325. Denton 4-seater Drop-head Coupé, £335. All prices ex Works.

Complete range of models on view at 174-182
Great Portland Street, London, W.1

See the 1933

VAUXHALL CADET



at Olympia—Stand No. 28

THE CAR WITH THE SILKY PERFORMANCE

THE WORLD OF MUSIC.

THE NEW ORCHESTRAS.

WE are to have an exceptional number of orchestral concerts in London this season, owing to the fact that we shall possess three symphony orchestras, each giving a series of performances. The B.B.C. Symphony Orchestra will give three series of six concerts, beginning on Wednesday, Oct. 19, which will take place every Wednesday until the end of March, except for a short interval about Christmas, when there will be a season of Winter Promenade concerts nightly for a fortnight. The tendency of the programmes of the B.B.C. symphony concerts is conservative. A few new works, including Dr. Vaughan Williams's first piano-forte concerto, will be included, but the classical masters will provide the bulk of the programmes. One important new foreign work, Hindemith's oratorio, "Das Unaufhörliche," will be conducted on March 22 by Sir Henry Wood, and a few eminent foreign soloists are engaged. Among the latter are Schnabel, Casals, and Huberman, and this will be Artur Schnabel's first appearance at a B.B.C. concert. Most of the concerts will be conducted by Adrian Boult, but Sir Henry Wood is in charge of a few; Ernest Ansermet and Arnold Schönberg are the only foreign conductors invited.

BEECHAM'S NEW ORCHESTRA.

Sir Thomas Beecham, in conjunction with Mr. Samuel Courtauld, Viscount Esher, Baron Frederic d'Erlanger, and Mr. Robert Mayer, has founded a new orchestra to be known as the London Philharmonic Orchestra, with Mr. Paul Beard as leader. This orchestra will play in all the Courtauld-Sargent series of concerts, in the Royal Philharmonic Society's concerts, and in Robert Mayer's Concerts for Children. In addition to these concerts, the London Philharmonic Orchestra will give a series of Sunday afternoon orchestral concerts at the Queen's Hall, beginning on Nov. 6, the majority of which will be conducted by Sir Thomas Beecham himself.

These Sunday afternoon concerts will fill a real need, and they will, I am pleased to see, provide us with the opportunity of hearing new artists—such, for example, as the Vienna pianist, Friedrich Wührer, who is playing Mendelssohn's pianoforte Concerto in D minor on Dec. 11. I have never heard this pianist, but he has an excellent reputation, and should provide a welcome change from the monotony of some of the public favourites. Some promising young English soloists, such as Mr. Clifford Curzon, are also included, and the programmes are attractively varied in character.

The Royal Philharmonic Society's concerts will be given with this orchestra, and start this week. Their programmes show the influence of Sir Thomas Beecham and contain too much Delius for my personal taste; but there has been a commendable effort to select the lesser-known works of the great masters (such as Tchaikovsky's Symphony in C, Berlioz's "King Lear" overture, Strauss's "Macbeth"), and to perform compositions by neglected composers, such as Cherubini, Méhul, and Boccherini. The Philharmonic season promises, therefore, to be of more than average interest.

THE NEW LONDON SYMPHONY ORCHESTRA.

The intention was originally to reconstruct the L.S.O., but the L.S.O. has preferred to retain its independence and reconstruct itself, and it announces a series of concerts, of which the first was given recently. The orchestra, which is controlled by its own members, has had the happy idea of securing the services of Sir Hamilton Harty as adviser, and the excellent conductor of the Hallé orchestra of Manchester will therefore make his appearance at the Queen's Hall frequently during the winter. The consequence of Sir Hamilton Harty's collaboration is that the programmes are more than usually interesting this year. For example, on Oct. 24 an extract from Berlioz's "Romeo and Juliet" symphony will be given, and we must be thankful for this, although I wish this symphony were being given entire. Compositions by Sibelius and Prokofiev which are unknown in this country will also

be performed, and a new symphony by William Walton. More conventional concerts will be conducted by Dr. Weingartner, Erich Kleiber, and Albert Coates, so that the L.S.O. has provided a very good list for its season.

BACH'S "ART OF FUGUE."

The first concert of the L.S.O. was one of the most interesting that has taken place in London for years. The ex-Düsseldorf conductor, Hans Weisbach, was secured to conduct the first performance in this country of the famous "Die Kunst der Fuge" (The Art of Fugue), of which an orchestral version was prepared in 1926-27 by a German scholar, Wolfgang Graeser, who died tragically at the age of twenty-two on June 13, 1928. Graeser's orchestral version was first performed at Leipzig in Bach's own church, under the present holder of Bach's old office, Karl Straube, on June 26, 1927, and Weisbach conducted the performance in Düsseldorf in 1927, and was associated with Graeser in its preparation.

This extraordinary work, which, in a sense, is largely theoretical, being Bach's demonstration at the end of his life of the art of fugal counterpoint, has been, up till now, only accessible to scholars and musicians. It is disputed whether Bach intended these fugal combinations to be played on any particular instrument or set of instruments. Graeser's setting is therefore arbitrary, but he has not rearranged Bach's notes, he has only distributed them. It is a pity that Dr. Sanford Terry did not tell us in his excellent notes what authority there is for the marks of expression put into this music in the performance. Personally, I feel that Graeser's version—interesting and often beautiful as it is—is not a true presentation of Bach's intention. But this is not a matter to be argued here. It is only right to say that the performance was of immense interest to musicians, and that it held a largely professional audience in concentrated attention at the Queen's Hall. The L.S.O. is to be warmly congratulated on its enterprise in presenting this work to the London public.

W. J. TURNER.

ALVIS

See the 1933 ALVIS Models at
OLYMPIA, Stand 56, Main Hall

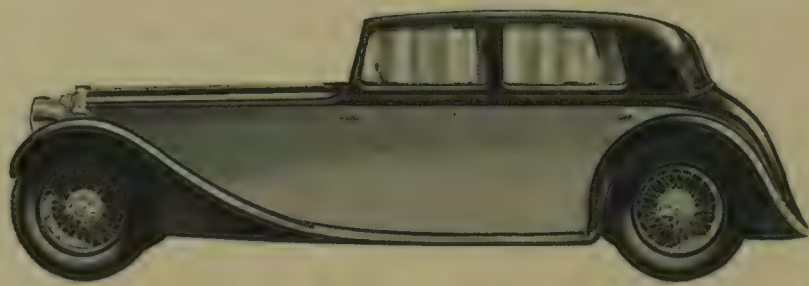
"Firefly"
"Twelve"
from £455

"Silver"
"Eagle"
from £695

"Speed"
"Twenty"
from £695

Genius of design, fine workmanship, and beauty of appearance, have made ALVIS famous throughout the world. Choose an ALVIS, each Model the leader of its class.

ALVIS CAR & ENGINEERING CO. LTD., COVENTRY



CARS

H.P.

That's a good overcoat, that was. Never mind. Don't put it aside, send it to HYDE. Every garment sent to us to be "turned" is thoroughly cleaned before it reaches our expert Tailors. Overcoats "turned" and MADE LIKE NEW from 30/-; Lounge Suits from 40/-; Dress and Dinner Suits from 55/-; New silk facings, etc., by arrangement. Also Ladies' Suits from 40/-; Long Coats from 22/6, etc. Special quotations for uniforms and liveries. Send us your garments for free inspection and advice. Price lists on application. E. H. HYDE & CO. LTD., 107, Piccadilly, London, W.1.

NICE
ATLANTIC
HOTEL

Newest first-class Hotel
of distinction.
Greatest comfort and
atmosphere of home.
200 Rooms.
MODERATE TERMS.
Swiss Proprietor.

TERMS OF SUBSCRIPTION

(1932) TO

'THE ILLUSTRATED LONDON NEWS'

	U.K.	CANADA.	ABROAD.
12 Months (In- cluding Xmas No.)	43 4 0	43 1 8	43 11 4
6 Months.....	21 10 0	21 9 3	21 13 0
(Including Xmas No.)	21 14 0	21 13 0	21 17 0
3 Months.....	15 0	16 8	17 0
(Including Xmas No.)	15 10	17 10	21 0 0

Subscriptions must be paid in advance, direct to the Publishing Office, 346 Strand, in English money; by cheques, crossed "The National Provincial & Union Bank of England, Limited"; or by Post Office Orders, payable at the East Strand, Post Office, to THE ILLUSTRATED LONDON NEWS AND SKETCH, LTD., 346, Strand, London, W.C.2.

The Agents Havas is specially appointed to receive advertisements for "The Illustrated London News" for Western European countries, excepting France, at its Head Office, 62, Rue de Richelieu, Paris, and at all its branches. The Representation for French Advertising is in the hands of the Agents Durland at 65/67, Avenue des Champs Elysees, Paris and branches.

MENTONE—Gd. Hotel du Louvre

Fine Family Hotel. Next Public Gardens and Casino. Full South. 'Large Grounds. Tennis. Garage. Terms very moderate.



THE TEST OF TIME

ROWLAND'S MACASSAR OIL, for the hair, was first made in 1793. It has been used by the public in ever-growing numbers for 139 years, which surely is proof of its deserved position as the leading hair preparation of to-day.

Of Chemists, Stores, and Hairdressers, 3/6, 7/- & 10/6
Red for dark hair, Golden for fair or grey hair.

Rowland's KALYDOR makes the skin soft and lovely and protects it from sunburn. 2/6 and 5/- per bottle.

A. ROWLAND & SONS LTD.,
22, Laytall St., Rosebery Avenue, E.C.1

WHY NOT
FACE THE FACTS?

Your Life Foretold by Astrology

PROFESSOR ELROY, the Astrologer, whose work is known and appreciated in practically every country on the face of the globe, invites interested readers to obtain a free Astrological study of their lives, prepared according to his original and unique method. Whatever your present opinions of Astrology may be—whether you are favourably inclined, definitely sceptical or of an open mind—he invites YOU to test his system, and join the legion of satisfied clients whose praise has won for him the reputation of being one of the greatest living exponents of the science. People of various nationalities testify to his powers and the uncanny accuracy of his predictions. If you are not afraid to face the truth, a review of your life will be sent if you are sufficiently interested to ask. This document of about 500 words will be written in plain, straightforward language, and will throw light on much which at this moment may seem dark or doubtful.

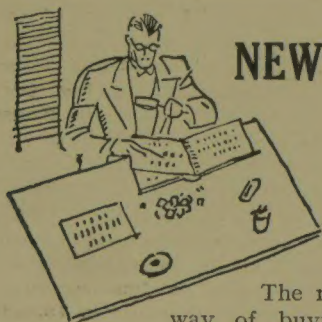


If you wish to accept this offer, write a brief note, stating the exact DATE and PLACE of your birth, enclosing 1s. Postal Order to defray actual expenses (partial cost of this announcement, postage, clerical charges, etc.), and within a few hours of your letter reaching its destination, a candid, clearly-written statement will be sent to you.

Address: PROF. ELROY (Dept. I.L.N.)
37, Albemarle Street, London, W.1

The Art of the Postage Stamp

By FRED. J. MELVILLE.



NEW STAMPS BY THE APPROVAL SYSTEM

The most economical way of buying all the new issues described on this page by Mr. Melville is with the aid of the Gibbons New Issues on Approval Service. This modern organisation means that you do not pay in advance and are then forced to take all stamps whether they are attractive or not, but that you may choose at your leisure just those items that you need. New and enthusiastic clients are joining in their hundreds—why not permit us to serve you too?

For full details of this and all other branches of our unequalled Approval Service, write to:



PUTTICK & SIMPSON

Fine Art Auctioneers,

The Sir Joshua Reynolds Galleries,

47, LEICESTER SQUARE,
LONDON, W.C. 2have a separate department attending alone to
Sales of Rare

POSTAGE STAMPS

which are held regularly four days or more every month, in addition to their usual sales of

FINE ART PROPERTY.

FORTHCOMING SALES

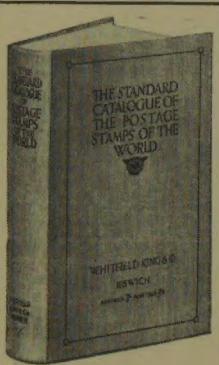
OCTOBER 25th and 26th.

NOVEMBER 8th and 9th—22nd and 23rd.

DECEMBER 6th and 7th—20th and 21st.

Advice is freely given as to the disposal of collections or single specimens, and the catalogues of important Sales are prepared in time to permit of bids being received from American clients.

Established 1794. Telephone: Whitehall 3716 (Two lines)



JUST PUBLISHED
WHITFIELD KING'S
STANDARD CATALOGUE OF POSTAGE
STAMPS OF THE WORLD.

New Thirty-Second edition for 1932.
1,000 pages, 6,000 illustrations,
and listing 55,000 varieties.

If you are a general collector this
is the catalogue you must have.
No unnecessary minor varieties of
shade or perforation, etc.; a plain,
straightforward catalogue.

Price 7s. 6d.

post free anywhere.

New 1933 Price List of Sets, Packets and
Albums, sent free for the asking.

WHITFIELD KING & CO.,
Established 1869. IPSWICH, SUFFOLK.

This special page appears
once a month, and
philatelists requiring in-
formation are invited to
apply to:

"I. L. N." ROOM 120,
346, STRAND, LONDON,
W.C. 2

COLLECTORS will have to start a new page in their albums to accommodate the stamps of the Republic of Great Manchuria, which is called Manchukuo, and whose Life President was the erstwhile Boy-Emperor of China.



MANCHUKUO: ONE
OF THE NEW
STAMPS WITH THE
PRESIDENT'S
PORTRAIT.

This country starts off with a full series of eighteen denominations from 1/2 "fen" to 1 "yuan," all printed by an offset process in Tokyo from designs by a Japanese artist. All the values up to 10 fen bear one design showing the Pagoda of Liaoyang, while the higher values, 13 fen to 1 yuan, have the portrait of President Pu Yi. Among the most pleasing of the new stamp designs of the month are the two pictures by Signor E. de Rosa for the air mail stamps of Cyrenaica. Printed by the now familiar photo-gravure process adopted by the Italian State Printing Office, one design shows a Pedouin on a camel; in the desert background there is a glimpse of a ruined city, while overhead a mono-plane is flashing across the sky. A second design in a transverse oblong form depicts a mail plane passing over one of the ruined cities of the desert. The 50 centesimi violet, 75c. red, and 80c. blue are in the first design; the 1 lira grey black, 2l. green, and 5l. rose-carmine are in the second.

A German lady, Miss Dorothea Suffrian, has designed a set of air mail stamps for Colombia interesting for the theme and striking in the colour contrasts. Each stamp tells something of Colombia's agricultural or mineral wealth. The 5 centavos in orange and sepia illustrates the cultivation of coffee; 10c. claret and black shows Colombian cattle; 15c. blue-green and slate-violet shows petroleum wells. On the next two values, bananas provide the subject; 20c. carmine and olive-green, and 40c. purple and olive-bistre. As we get higher in the scale of denominations, we are offered more precious things. Gold in ingots and in abundance, pouring from a cornucopia, is illustrated on the 2 pesos chestnut and bistre; and a magnificent polished emerald illuminates the centre of both the 3 pesos purple and emerald and the 5 pesos dark green and emerald.



COLOMBIA:
BANANAS ON THE
NEW AIR MAIL
STAMP.

A year ago, New Guinea was provided with a series of stamps picturing a bird-of-Paradise, the set commemorating the completion of ten years of administration of the territory by the Australian Commonwealth. As commemorative stamps, they bore the dates "1921-1931" on scrolls depending from the value tablet. Now the design has been adopted for the definitive stamps of this territory, and in the newly engraved die the dated scrolls have been replaced by arabesque ornaments. There are three sets in the new style: ordinary, official (i.e., overprinted "O.S."—On Service), and air mail, the last overprinted with a tiny outline of an aeroplane and the words "Air Mail."

Paraguay was in our news last month with a Red Cross stamp, issued in readiness for the conflict with Bolivia.



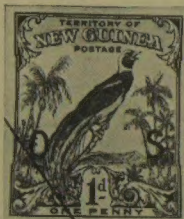
PARAGUAY: BEARING A MAP
OF THE CHACO BOREAL.

Now we have two big stamps with a re-drawn and enlarged edition of the map of Paraguay and her borders, giving a much more detailed plan of the Gran Chaco, or, as it is here marked, the "Chaco Paraguayo." The claim to this disputed territory is further emphasised in the inscription on the two shields at the base, reading "El Chaco Boreal del Paraguay." Many an unusual subject has been drawn into the panorama of the world's postage stamps, but there have been few more unexpected or curious themes for a stamp design than Cold Storage. For the Sixth International Cold Storage Congress in Buenos Aires, the Argentine Post Office has issued a set of three stamps. The subject is more original than its treatment in a design showing a refrigerating machine on a segment of the globe freezing the Southern Continent of America. It is a poor design, and none too well printed. The values are 3 centavos yellow-green, 10c. vermilion, and 12c. blue.

The current stamps of Poland are being issued in an improved arms design, a marked advance upon the Eagle type introduced two years ago.



CYRENAICA: AN
IMPRESSIVE DESERT
SCENE ON THE
NEW AIR STAMPS.



NEW GUINEA: THE
LATEST "BIRD-OF-
PARADISE" STAMP.



ARGENTINA:
"COLD STORAGE"
ILLUSTRATED ON A
STAMP.

RARE BRITISH COLONIAL STAMPS.

For the connoisseur who wants rare British Colonials in superb condition, I have numerous choice items at competitive prices. Whatever your requirements, I can offer you the pick of the market because RARE BRITISH COLONIALS are my speciality. Write now for my approval selections, which I send to any part of the World.

T. ALLEN,

5, Blake Hall Road, Wanstead, London, E.11

Phone: WANSTEAD 2412.

BOND STREET STAMP AUCTIONS

H. R. HARMER has pleasure in inviting the attention of Collectors and Connoisseurs to the following Sales of Valuable Philatelic Properties, to be held on his new premises at 131-134 New Bond Street, W.1., during the month of OCTOBER.

October 17th. Rare Air Mail stamps, "Chester North" specialised collection of French Stamps, Norway (first issue), etc.

October 24th, 25th and 26th. A superb collection of British Empire Stamps, containing many Rare and desirable items.

October 31st and November 7th. Selected Lots of Cape of Good Hope, Ceylon, Gibraltar, Great Britain, Malta, U.S.A., etc.

CATALOGUES, accurately described and profusely illustrated, gratis.

Expert **HARMER** Valuer
131-134 New Bond St.,
LONDON, W.1.

Phone Mayfair 0218

Wires, Phistamsel-wesdo, London.

STAMPS

Fine Selection of the Rare Stamps
of all countries sent on approval,
at 9d. in the 1/- discount off
catalogue prices.

G. G. WAITT,

"The Outspan," Whitstable, Kent.

FINE BRITISH COLONIAL and FOREIGN STAMPS

AT
From 8d. to 10d. in the Shilling Discount
off Catalogue Prices.

APPROVAL AGAINST REFERENCES.

MAJOR R. STANTON, Dawlish, Devon

THE PLAYHOUSES.

"ROAD HOUSE," AT THE WHITEHALL.

MR. WALTER HACKETT is such an entertaining playwright that it seems a little ungracious to complain that he is not a better one. He usually starts off with such persuasive logic that we are prepared to accept the wildest of complications; but too often he confuses us with a crowd of crooks, murders and thefts, piling one incident upon another with a rapidity that bewilders. The opening act of "Road House" is perfect in its way. Outside the "Angel," on the Portsmouth Road, left derelict by a new arterial road, we find Miss Marion Lorne as the American owner of the inn on a visit to inspect her property for the first time. Suspected of complicity in a smash-and-grab raid in Bond Street, Mr. Godfrey Tearle, as a "traffic cop," punctures her tyre with a revolver shot, and Mr. Gordon Harker, the manager of the inn, offers her shelter. Then comes a "flash-back" to 1899. Miss Lorne is now seen as Belle the barmaid, Mr. Tearle as a bookmaker, and Mr. Harker as his original character, only (not very convincingly) thirty years younger. The changes from the interior to the exterior of the "Angel Inn," and the mixture of past and present, lend variety to a most entertaining first act. But the conversion of the old inn (within the space of six weeks!) into an up-to-date Road House, with bathing-pool and belles, has a musical-comedy air that slackens the interest; and the plot and counterplot, with Mr. Tearle as the policeman, and a number of players, too numerous to mention, as a gang of crooks, does not grip the attention. Yet, thanks to Miss Marion Lorne's bewildered helplessness, Mr. Gordon Harker's Cockney, who has been in the inn, "man and boy," for forty years, and Mr. Godfrey Tearle's policeman, the play can be safely recommended to those in search of an evening's entertainment.

"DIZZY," AT THE WESTMINSTER.

This is a disappointing play, for when Lord Beaconsfield is the leading character we expect to see him as

a statesman, and not as a somewhat interfering busy-body straightening out the marriage tangles of a spineless young man and a Russian adventuress who might have stepped right out of one of Sardou's melodramas. In the prologue we are shown Disraeli in his flamboyant youth and cherry-coloured trousers; he is overwhelmed with debt, and we glimpse something of what is to be a lifelong devotion to Caroline, Lady Creech. But then forty years, the most interesting part of his life, is skipped, and we see him on the verge of senility, bullied by his valet, and behaving more like an amateur detective than a great statesman. Mr. Ernest Milton, in a reasonably good make-up as Disraeli, gives a fine performance in a part that offers little real scope. Mr. Eugene Leahy scores in a brilliant cameo as W. E. Gladstone, and Miss Gillian Scaife, doomed to do little save suffer Disraeli's platonic adoration as Lady Creech, makes a clever change between the girl of the prologue and the matron of forty years later. As the Russian adventuress, Miss Vera Poliakov might have accentuated the Slavonic temperament.

"COLD BLOOD," AT THE DUKE OF YORK'S.

The cross-word puzzles of "Torquemada" are vastly ingenious, and it would seem that his real talent lies in this direction rather than in that of playwriting. The play, while not unentertaining, has no quality, and the succession of amorous scenes (Peggy-May Sullivan seduces every male character save one, from waiters upwards) is likely to offend many. The ease and rapidity with which she steals sweethearts, husbands, and hotel employees grows somewhat monotonous after a while, though it must be admitted that the producer, Mr. Reginald Denham, has spiced the various incidents with an extremely lavish hand. After the second act, when the "heroine" is killed, the play develops into a fairly good mystery drama, which it would be unfair to those who may be tempted to visit the theatre to unravel. This venture of a new management seems aimed at a twice-nightly and cheap public, and as such may succeed. But it is not for all. As the man-hunting Peggy-May, Miss Frances Day gave a brilliant performance.

"DOLLS AND PUPPETS."

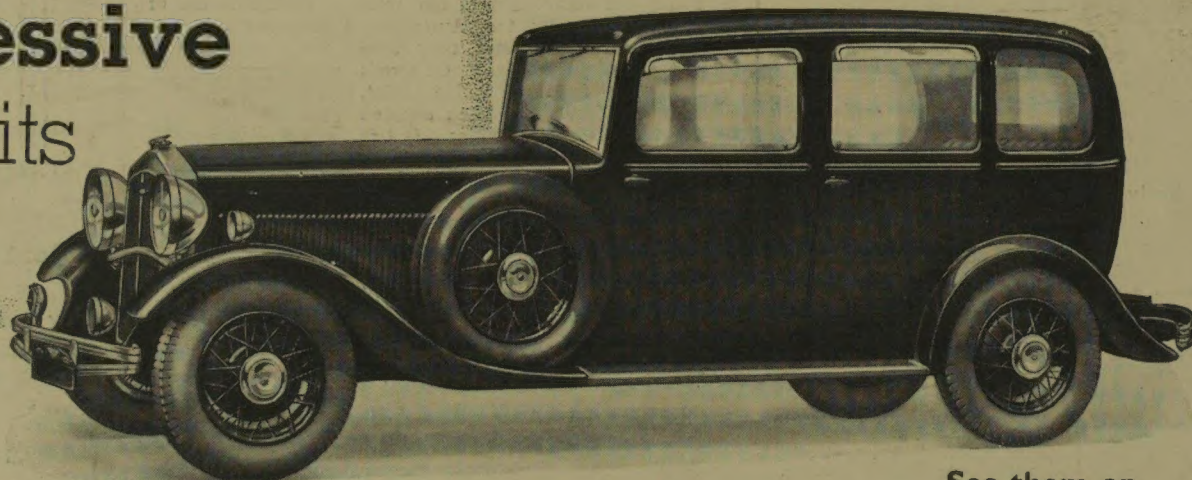
(Continued from Page 578.)

The animated doll also has a long history, and when Aristotle drew analogies from marionettes operated by strings, he was referring to a form of entertainment which was already ancient. The earliest automata were probably divine images, and with the development of mechanical arts a high degree of ingenuity was developed in the invention of automatic figures, both of men and of animals. To-day, with the aid of wireless equipment, the experiments of ages culminate in a type of versatile Robot (illustrated in these pages on Aug. 27 last) which would have surprised Frankenstein, and a few hundred years ago would certainly have sent its inventor to the stake for sorcery. As early as the second century B.C., Roman automatic theatres presented entire plays; and it is possible that performing-puppets were first popularised in Europe by the jugglers who followed the Roman legions over the Alps. It is certain that, by the sixteenth century, marionettes, exhibited by strolling showmen, were a widespread form of entertainment, and that they rapidly developed a highly skilful technique of their own. The first permanent theatre of marionettes (Italian) was established in London in 1573, and the puppets became so popular that they drew energetic protests from the actors, whose livelihood was endangered. In the seventeenth century, hand-puppets had grown up side by side with the string-puppets, and it is needless to observe that in this kind incomparably the most popular and perennial character was Punch. His age is uncertain, but it is improbable that he is much older than the early seventeenth century. It is quaint that such an unblushing reprobate should have become, and should remain, the entertainer *par excellence* of innocent youth, when we remember that he is undoubtedly a survival of an extremely broad form of mime, which incurred the displeasure of all stern moralists, lay and ecclesiastical: still more quaint that he should have given his name to a highly respectable British journal: but fortunately we are not always logical in such matters. In the eighteenth century, the puppets suffered a considerable decline in popularity, and it was not until recent times that they were recalled to the stage and brought within the realm of serious art. They have no great vogue in England, but anybody who has ever seen Signor Podrecca's Teatro dei Piccoli is aware of the very remarkable degree of dramatic excellence which they can attain in the hands of a master. Two German artists, Paul Brann, of Munich, and Ivo Puhonny, of Baden-Baden, have also done much to give the "little people" a place of their own in the theatre of the twentieth century, and Herr von Boehn exhibits some very arresting examples of their art. He concludes, however, with melancholy doubts as to whether the revived marionette theatre will survive the competition of the films.

C. K. A.

The most
progressive
car in its
class

P R I C E S	
21/60 h.p. County Saloon	£395
21/60 h.p. Special (close coupled)	
County Saloon	£445
21/60 h.p. Long Wheelbase	
Landulette	£550
21/60 h.p. Long Wheelbase	
Limousine	£550
Triplex Glass standard.	Tax £21
(All prices ex works)	



See them on
Stand 62 at Olympia

The new 21/60 County Models de luxe

The six-cylinder power unit, a masterpiece of engineering, gives amazing speed and wonderful acceleration. Centricast cylinder liners and centre-seal pistons give long life and dependability. The super-efficient hydraulic braking system provides perfect safety. The free wheel transmission makes gear changing at any speed ridiculously easy. The graceful lines of its ultra-modern coachwork, equipped with every appurtenance for comfort and convenience, are matched by the perfect taste of its interior and exterior finish.

WOLSELEY

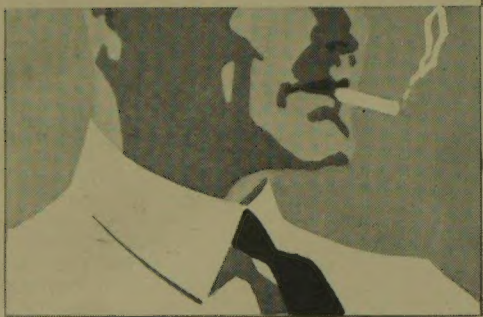
WOLSELEY MOTORS (1927) LTD., WARD END, BIRMINGHAM. Governing Director: Sir W. R. Morris, Bt.

SAFETY
POWER
COMFORT
GRACE

What other collar

LOOKS SO
SMART ...

FEELS SO
COMFORTABLE
?



Van Heusen Semi-Stiff Collars combine these two qualities to perfection. They are the only collars woven to the natural curve of the neck to give perfect fit.

Wear Van Heusen Collars for health and comfort. They rest lightly in place and ensure stylish ease and unrestricted freedom. At the price of 1/3 a Van Heusen, made from British material by British work-people, is now the modern man's standard of collar economy.

VAN HEUSEN

**1/3
EACH**

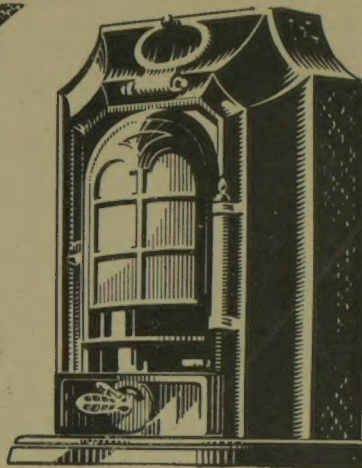
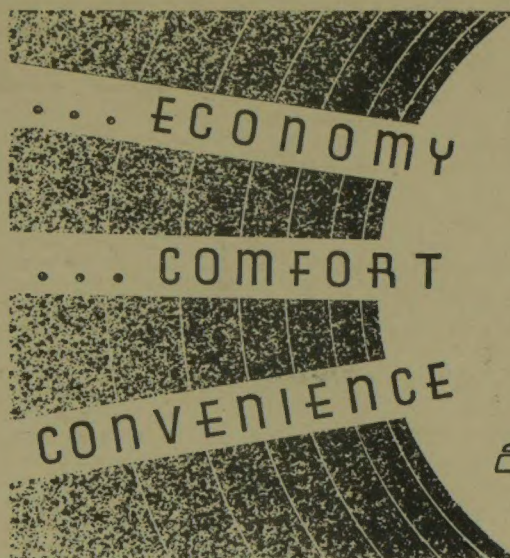
Semi stiff
COLLARS

REGD TRADE MARK



Sole Manufacturers:
HARDING, TILTON & HARTLEY, LTD.,
Kinnaird House, Pall Mall East, S.W.1.

Willing



CAN you afford *not* to have an "ESSE" Stove? The steady regulated warmth from an "ESSE" Stove (burning anthracite or other smokeless fuel) can be obtained throughout the 24 hours at an average cost of one farthing per hour. Only a minute or two for re-fuelling and removal of a little ash once a day—no smoke, soot or dust—but pure, ventilated, healthy warmth. For living room, hall, bedroom or office.

**ESSE
STOVES**

● In various designs from £2 - 15 - 0 upwards. Ask for "ESSE" Book and name of nearest Stove dealer.

SMITH & WELLSTOOD, Ltd., BONNYBRIDGE, SCOTLAND. Estd. 1854.
Showrooms—11 Ludgate Circus, London, E.C.; and at Liverpool, Edinburgh and Glasgow.

BAILEY'S TURNSTILES



Supplied to Greyhound Tracks, Racecourses, Cricket and Football Clubs, Zoological Gardens, Piers, Baths, Etc., all over the world.
Sir W.H. BAILEY & Co. Ltd.
Albion Works,
MANCHESTER.

FRANCO-BRITISH EXHIBN. 1908 : GOLD MEDAL

Try this
chocolate covered
Fruit Lozenge

**FOR
CONSTIPATION**
GASTRIC & INTESTINAL TROUBLES

**TAMAR
INDIEN
GRILLON**

Sold by all Chemists and Druggists 3/- per box
67 SOUTHWARK BRIDGE RD., LONDON, S.E.1

**LONDON ELECTROTYPE
AGENCY, Ltd.,**

Publishers, Authors, Illustrated Press Agents, &c., should apply to the above Agency in all matters dealing with arrangements for reproducing Illustrations, Photographs, &c.

Sole Agents for "The Illustrated London News," "The Sketch," &c.

10, ST. BRIDE'S AVENUE, E.C.4

VAPEX
WILL STOP THAT COLD



**BAYLISS, JONES
& BAYLISS LTD.**
WOLVERHAMPTON
and
139-141 CANNON ST. LONDON, E.C.4
Catalogue Free



**TERMS OF SUBSCRIPTION
(1932) TO**

"THE ILLUSTRATED LONDON NEWS."
PAID IN ADVANCE.

INLAND.

Twelve Months (including Christmas Number) ...	£3 4 0
Six Months ...	1 10 0
Including Christmas Number ...	1 14 0
Three Months ...	0 15 0
Including Christmas Number ...	0 18 10

CANADA.

Twelve Months (including Christmas Number) ...	£3 1 8
Six Months ...	1 9 3
Including Christmas Number ...	1 12 6
Three Months ...	0 14 8
Including Christmas Number ...	0 17 10

ELSEWHERE ABROAD.

Twelve Months (including Christmas Number) ...	£3 11 4
Six Months ...	1 13 9
Including Christmas Number ...	1 17 6
Three Months ...	0 17 0
Including Christmas Number ...	1 0 4

Subscriptions must be paid in advance direct to the Publishing Office, 846, Strand, in English money: by cheques crossed "The National Provincial and Union Bank of England, Limited"; or by Post Office Orders, payable at the East Strand Post Office, to THE ILLUSTRATED LONDON NEWS AND SKETCH, LTD., 846, Strand, London, W.C.2

LAWSON WOOD AT HIS BEST



BRIMSTONE and TREACLE



A SLEEPY "PEAR"

"Gran'pop," the famous Lawson Wood monkey, and his progeny are the most engaging persons. Week after week they are performing the rôle of best sellers within the pages of The "SKETCH," to the intense amusement of readers, one of whom wrote recently: "The Lawson Wood picture alone is worth the shilling you charge for your excellent paper."

The "SKETCH" is the doyen of the mid-Weekly illustrated newspapers; highly entertaining, informative and beautifully produced. You will enjoy so bright a paper in your home, especially in the coming Winter days—and when you travel by rail, a copy of The "SKETCH" will do much to shorten the journey and make it more pleasant. Every bookstall sells The "SKETCH."

THE SKETCH

EVERY WEDNESDAY—ONE SHILLING

RATES
FOR SUPPLY BY
POSTAL SUBSCRIPTION, 1932
(Payable in Advance)

	At Home	Canada	Elsewhere Abroad
Twelve Months (including Xmas No.)	£3 3 3	£3 0 11	£3 12 4
Six Months (including Xmas No.)	£1 12 10	£1 11 8	£1 17 6
Three Mon'ths (no extras)	15 3	14 7	17 6



PUBLISHING OFFICE: 346, STRAND, LONDON

YOUR
REGULAR
NEWSAGENT

will gladly deliver The "SKETCH" at your home. Give him your order now, and so make sure of the most entertaining and informative paper of the week